

Sec's
36

SCREENLAND

★
ICC

February
15¢

WHAT
MOVIES
HAVE DONE
for
YOUTH
By
*Shirley
Temple*

Hedy Lamarr

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JAN 15 1945

No other charm can quite compare



With the allure of lustrous hair!

No other Shampoo leaves your hair so lustrous, yet so easy to manage!

Only Drene
with Hair Conditioner reveals
up to 33% more lustre than soap
... yet leaves hair so easy to
arrange, so alluringly smooth!

*Does your hair look dull,
slightly mousy?*

No wonder—if you're washing it with cake
soap or liquid soap shampoo! Because soap
of any sort leaves a *soap film* which dulls
lustre, robs your hair of glamour! Change
to Drene Shampoo with Hair Conditioner!
Drene never leaves any dulling film. That's
why it reveals up to 33% more lustre!

*Does your hair-do require
constant fiddling?*

Men don't like this business of running
a comb through your hair in public! Fix
your hair so it stays put! And remember
Drene with Hair Conditioner leaves hair
wonderfully easy to manage, right after
shampooing! No other shampoo leaves
hair so lustrous, yet so easy to arrange!

Sssssshhhhh!

But have you dandruff?

Too many girls have! And what a pity.
For unsightly dandruff can be easily con-
trolled if you shampoo regularly with Drene.
Drene with Hair Conditioner removes
every trace of embarrassing dandruff the
very first time you use it!



Drene Shampoo
with
Hair Conditioner
Product of Procter & Gamble



BACK-VIEW glamour—in this
lovely, new evening hair-do!
The back hair is set as for a
page boy, then pulled to-
gether with the stunning
beaded hair ornament. The
shining smoothness of her
hair is due to Drene with
Hair Conditioner! No other
shampoo leaves hair so lus-
trous, yet so easy to manage!

MAKE A DATE WITH

Glamour



Tonight... don't put it off... shampoo your hair the new glamour
way! Use Drene Shampoo with Hair Conditioner! Get the combi-
nation of beauty benefits only this wonderful improved shampoo
can give! ✓ *Extra lustre*... up to 33% more than with soap or
soap shampoos! ✓ *Manageable hair*... easy to comb into smooth
shining neatness! ✓ *Complete removal of dandruff*! Insist on Drene
Shampoo with Hair Conditioner, or ask your beauty shop to use it.

"Of course, if you like dancing
with your brother—"



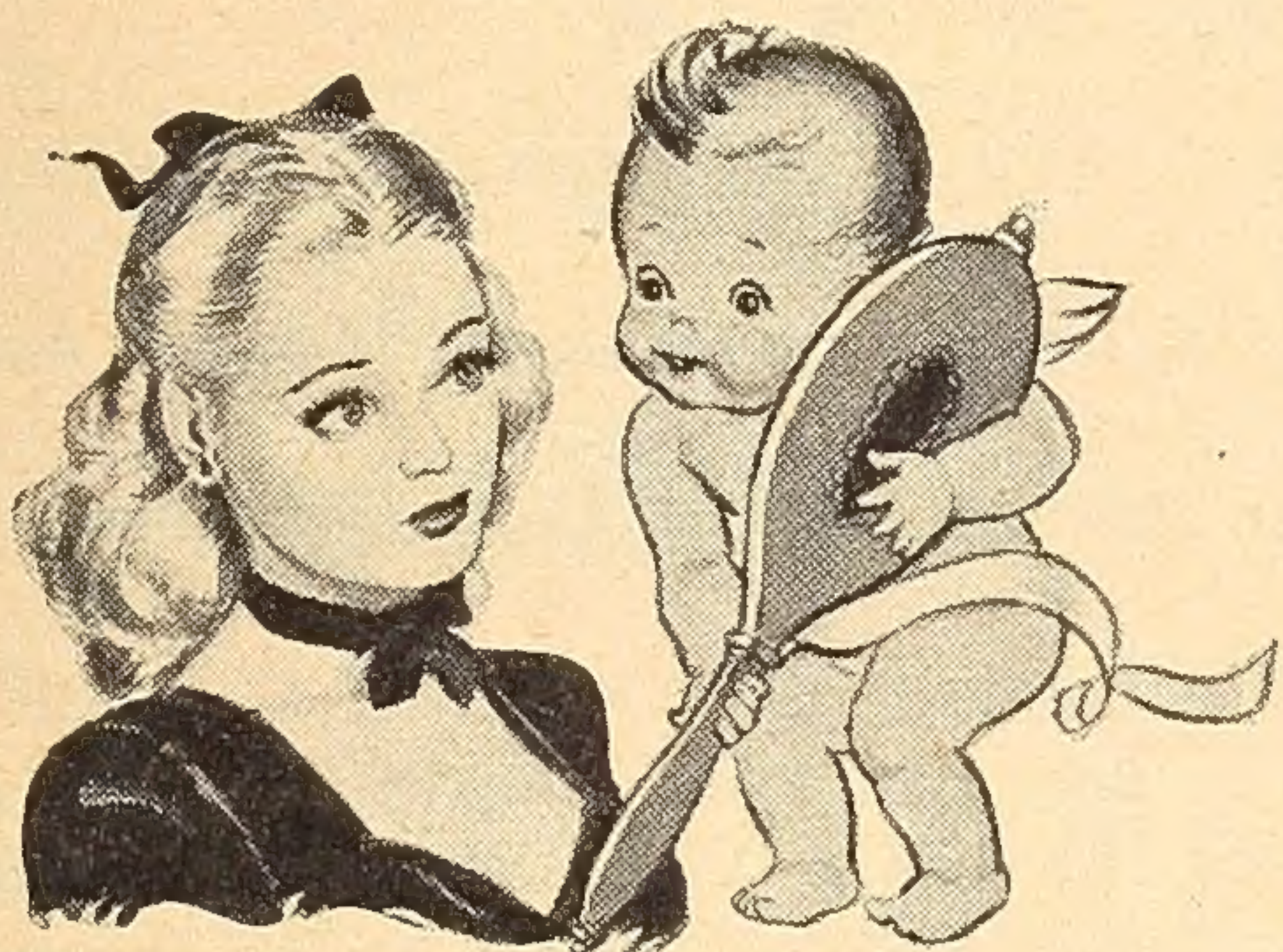
GIRL: Don't be stupid, Cupid. I *adore* dancing with Junior! I only wish he were a little taller ... older ... and *not* my brother!

CUPID: Well, then, how about helping me help you? With a *smile*, for instance!

GIRL: Smile? Me? Plain old me? Look, Cupid: I'm no beauty. And my smiling wouldn't help.

CUPID: Help? Heavens, Girl, look around you! Beautiful girls aren't *always* the most popular. It's the girl with the radiant smile who wins attention—and hearts! Get busy, Girl! Smile! Sparkle!

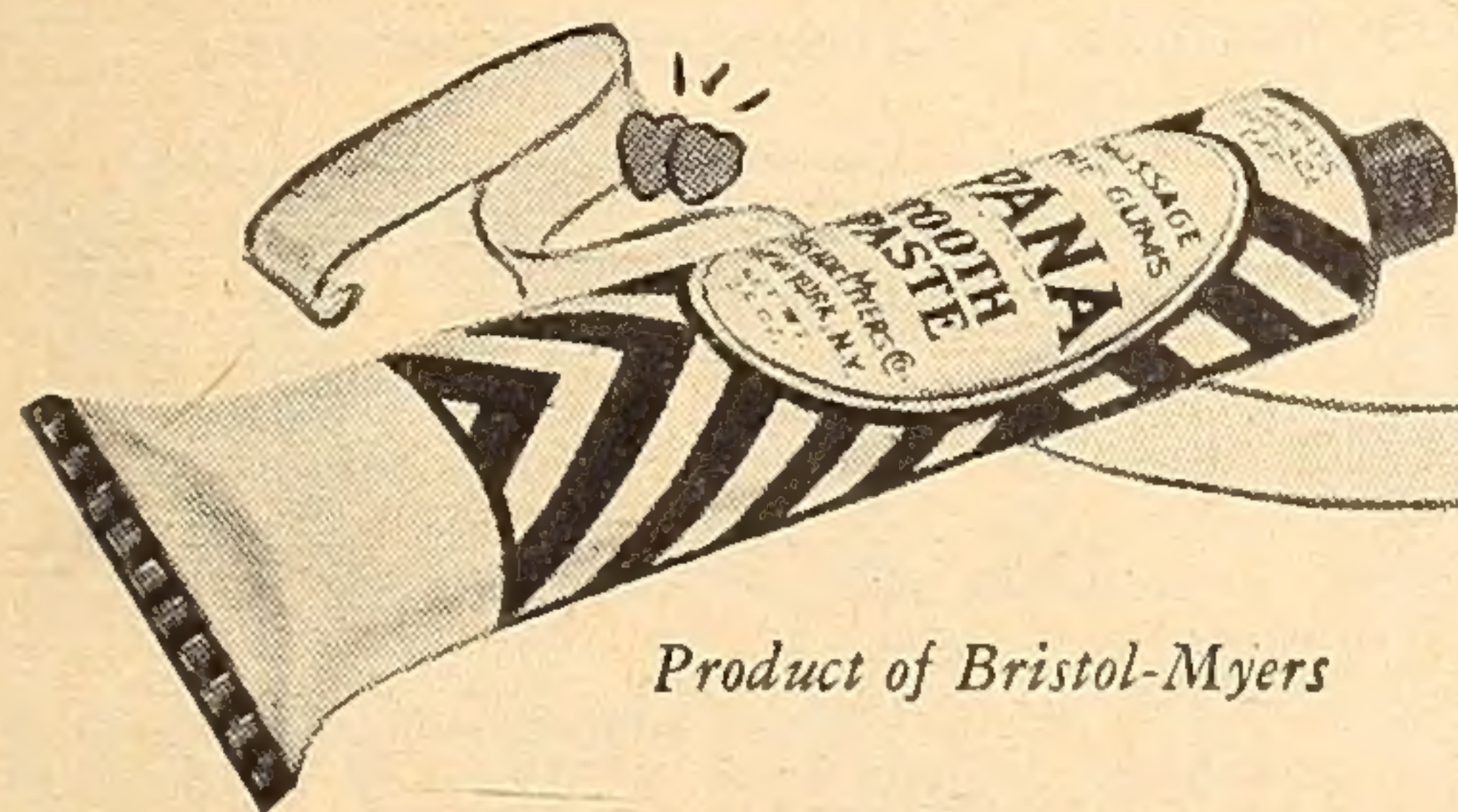
GIRL: Sparkle? Pardon, Cupid. But with my teeth, I couldn't even glow. I brush my teeth, but—



CUPID:—but you never do a thing about the "pink" on your tooth brush! By gosh, Girl, there ought to be a special sign for *every girl in the country*:

"Never Ignore 'Pink Tooth Brush'!"

Plain girl ... that "pink" is a sign that you'd better see your dentist right away. He may say that your gums have become tender, robbed of exercise by today's soft foods. And he may suggest, "the helpful stimulation of Ipana Tooth Paste and massage."



Product of Bristol-Myers

IPANA AND MASSAGE



GIRL: Yes. But we were talking about my smile, Cupid. Not my gums.

CUPID: And that's just it! Ipana and massage are designed to help your smile. Ipana not only cleans teeth. It is specially designed, with massage, to help stimulate gums to healthier firmness. Massage a little extra Ipana on your gums every time you brush your teeth. You'll help yourself to healthier gums, sounder, brighter teeth ... and a lovelier smile. And someone else to dance with! Get started on Ipana and massage today, Child!

For the Smile of Beauty

METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!

This is our 72nd column! Our 40 million readers now know that we never rave without reason.

And, brethren and sistren, we're raving about two new films coming around the mountain of the New Year.

First, there is "Thirty Seconds Over Tokyo", the deeply moving dramatization of Captain Ted Lawson's true account of the surprise thrill of the war—the first bombing of Tokyo by those gallant men who took off from Shangri-La!



Spencer Tracy turns in his most commanding performance as Lieutenant Colonel "Jimmy" Doolittle; handsome Van Johnson (did you read *Life*?) adds to his laurels as Lawson; and Robert ("Hargrove") Walker is the dead-eye gunner of their B-25 bomber, "The Ruptured Duck."

Lovely Phyllis Thaxter (a new dream) plays Ellen, Lawson's bride, warming the picture with a tender romantic note that makes "Thirty Seconds Over Tokyo" a truly magnificent story of deep-abiding love and inspiring courage.

Then, M-G-M has forthcoming a gay, gorgeous, grand and Techniglorious film delight, "Meet Me In St. Louis." It takes you back to the St. Louis Fair as a guest of the Smiths, a family that might be your own—if you have one.



Judy Garland is the star—young, vivacious, golden-voiced Judy—as the girl just awakening to love for the boy next door. And with her, as an impish, devilish, utterly lovable kid sister, is that great artist, little Margaret O'Brien.



Happy-hearted, brimming with music and the joy of living, "Meet Me In St. Louis" includes seven smash songs, among them that bell-ringing success, "Clang, Clang, Clang, Went the Trolley" that you're hearing on the hit parade.

When you "Meet Me In St. Louis" and spend "Thirty Seconds Over Tokyo", you'll get a good idea of the great entertainment to expect from M-G-M all through this Happy New Year.

Which, by the way, we've wished you.



—Leo

SCREENLAND

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★ Every Story a Feature! ★

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Full Color Portraits: ★ ★ ★

John Hodiak, next appearing in 20th Century-Fox film, "Sunday Dinner For A Soldier"

Rita Hayworth and Janet Blair, co-starred in Columbia's "Tonight And Every Night"

Vivian Blaine, next seen in "Nob Hill" for 20th Century-Fox

Picture Pages: Shh! It's A Scandal ("A Royal Scandal"); Watch Bergman Work (Ingrid Bergman in "Spellbound"); Play Day for Ella Raines; "One Woman" Fashion Show (Maria Montez); SCREENLAND Salutes "Guest In The House"

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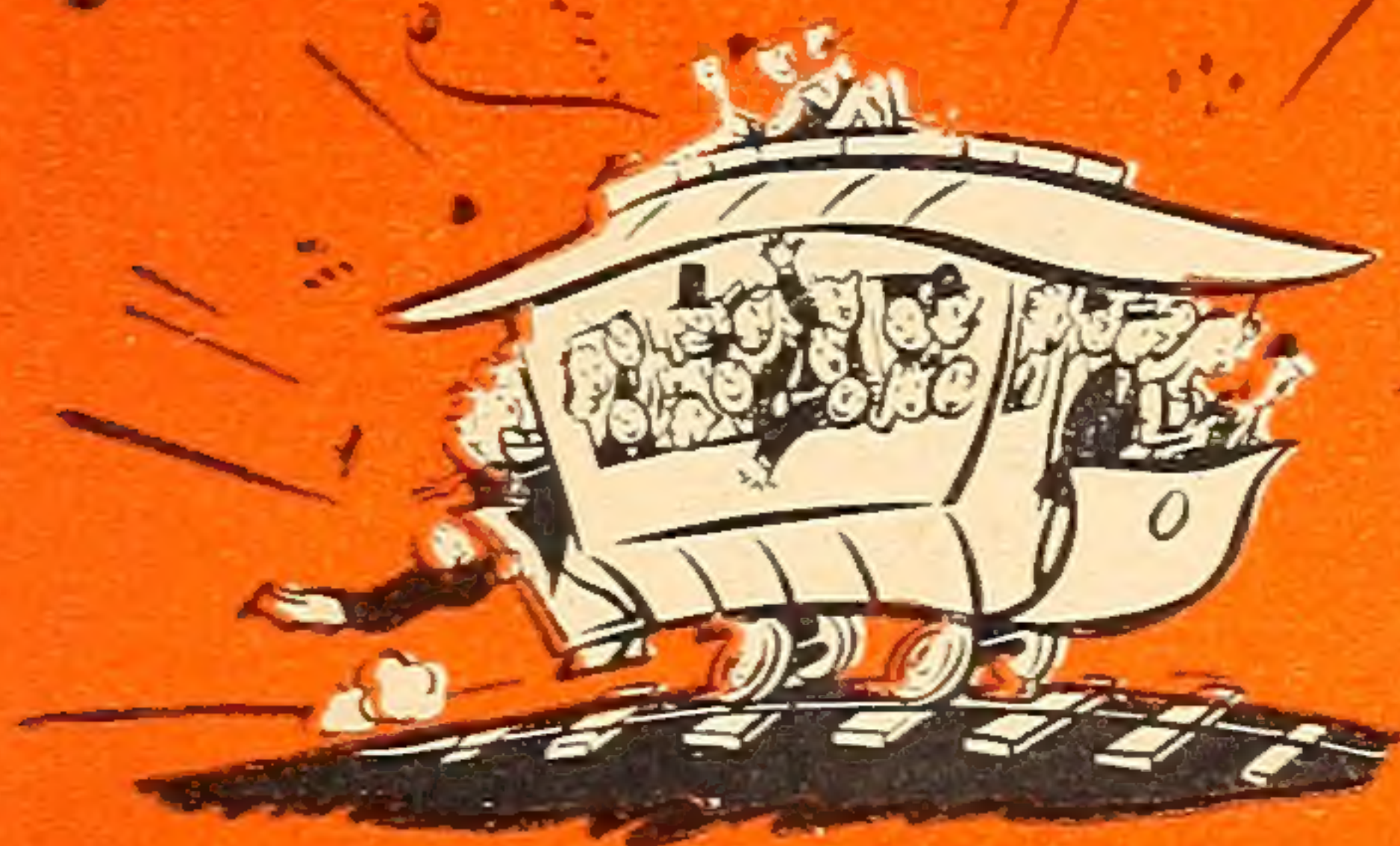
MEMBER AUDIT BUREAU OF CIRCULATIONS

MGM's sweetheart of a hit with the hit parade tunes!

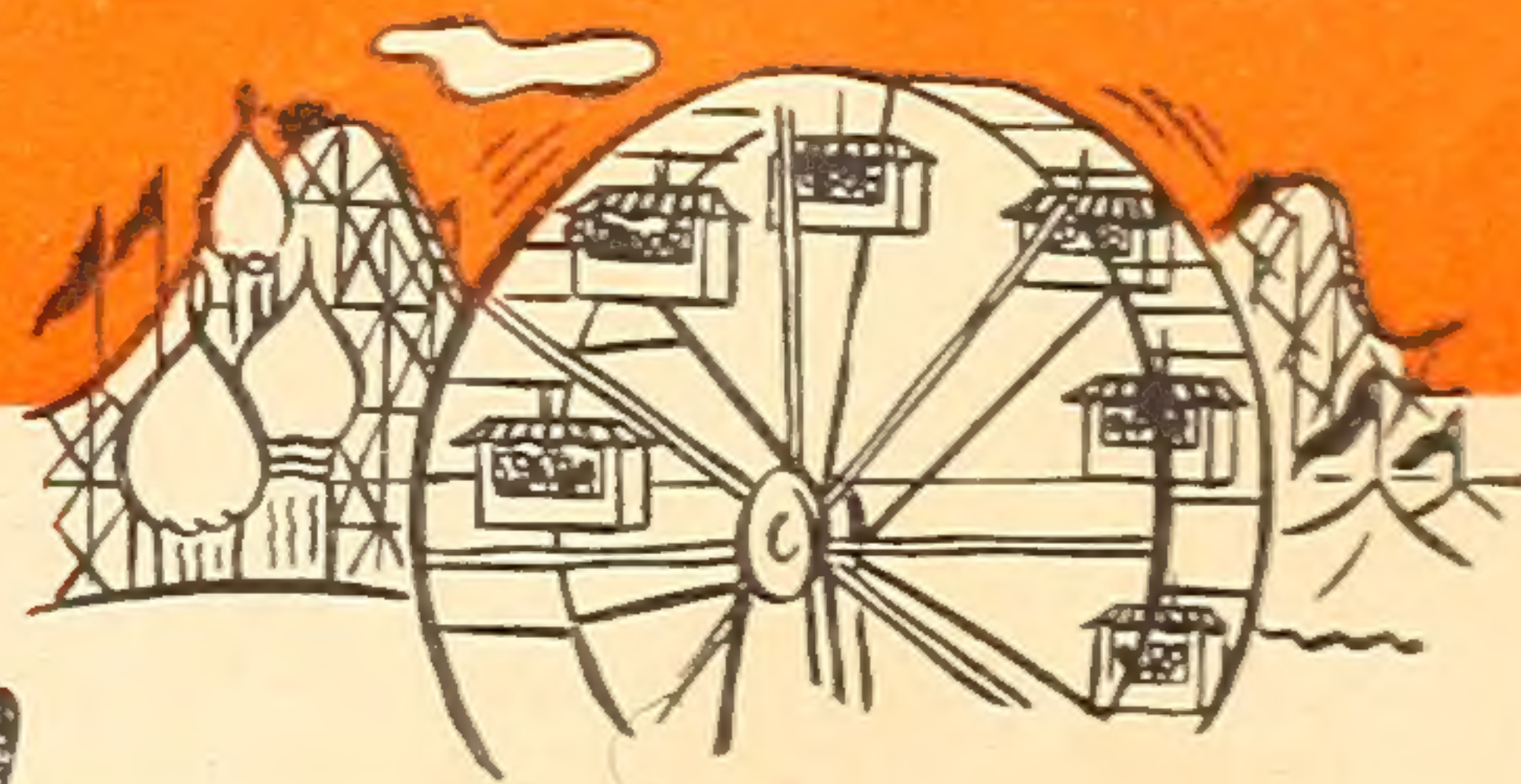
Golden-voiced Judy
and little sweetheart
Margaret in the happy-
hearted joy-film of the
nation! The St. Louis
Fair enchants you...
young hearts are in love
...and songs fill the
air! And it's all in
rainbow Technicolor!



Clang! Clang! Clang! Went the Trolley!



That Hit Parade tune "The
Trolley Song" is just one of
the seven great melodies—
merry ones, romantic ones!



STARRING

in **TECHNICOLOR**

Judy Garland
WITH *Margaret O'Brien*

In M-G-M's Glorious Love Story

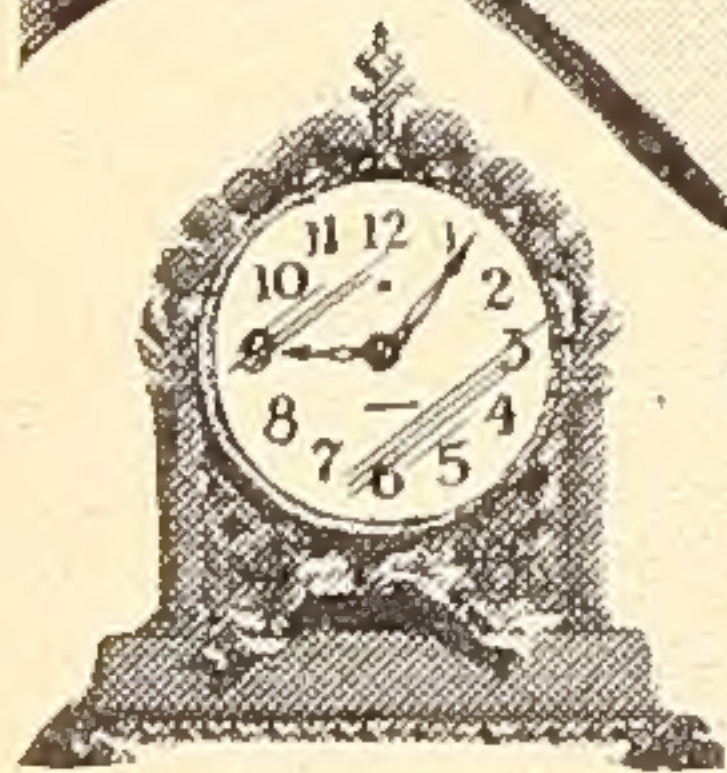
MEET ME IN ST. LOUIS

MARY ASTOR · LUCILLE BREMER · TOM DRAKE · MARJORIE MAIN

Screen Play by Irving Brecher and Fred F. Finklehoffe • Based on the Book by Sally Benson • Directed by VINCENTE MINNELLI • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

SCREENLAND

WIVES! ENJOY 'extra' advantage of this higher type INTIMATE FEMININE HYGIENE



**Greaseless Suppository
Gives Hours of
Continuous Medication**

Here is a frank, important message about intimate physical facts which may mean so much to a married woman's happiness.

Today well-informed women no longer use weak, home-made mixtures. No longer do they resort to overstrong harmful poisons because science has given you a *higher type* of antiseptic cleanliness — and so much *easier* and *convenient* — called ZONITORS!

**So Powerful Yet So Harmless
Positively No Burn**

Zonitors are a greaseless, stainless, snow white vaginal suppository — so *powerfully antiseptic* and germicidal. Zonitors give *hours of continuous medication* — yet are safe to most delicate tissues. *Positively non-burning, non-irritating, non-poisonous!*

Zonitors actually *destroy* offending odor and *instantly* kill every germ they touch. Of course it's not always possible to contact all the germs in the tract. BUT YOU CAN BE SURE OF THIS! No other germicide kills germs any *faster* or *more thoroughly*. Zonitors kill every *reachable* germ and keep them from multiplying. Follow easy directions.



(Each sealed in
separate glass vial)

FREE: Mail this coupon for FREE booklet sent in plain wrapper. Reveals frank intimate facts. Zonitors, Dept. 9232A, 370 Lexington Ave., New York 17, N. Y.

Name _____

Address _____

City _____

State _____



Plea from Canadian bombardier students brought Yvonne De Carlo starring rôle in Universal's "Salome—Where She Danced."

Hot FROM HOLLYWOOD

EVER SINCE fans at a radio station all but sent Van Johnson home in his birthday clothes, he isn't taking any chances. He now carries a complete change, from underwear out, in the trunk of his car. A year ago Van wouldn't have been recognized if he did a strip tease on the corner of Hollywood and Vine.

WHEN LOUIS HAYWARD spent the day on the set with Ida Lupino, everyone expected the news of their reconciliation. It turned out they had a broadcast to do together. Ida couldn't get away early for a rehearsal. So Louis came to the studio and they went over their lines between scenes. In Hollywood *that's* friendship!

'TIS SAID that Olivia De Havilland and Joan Fontaine would be just as pleased if their mother *wouldn't* become a movie star. Be that as it may, Lillian Fontaine has deserted the little theaters long enough to play Jane Wyman's mother in "The Lost Weekend." Very good she is, too. Paramount is talking contract, so it looks like the girls will have to reconcile themselves to having a movie mama.

JUST about the time Judy Garland switched over to Robert Walker, Alexander Knox (then Judy's current boy friend) switched over to Doris Nolan. Whether poker-faced Knox is serious or not, we wouldn't be knowing. Doris, on the other hand, behaves suspiciously like a lady in love.

Rosalind Russell and Jack Carson play Mr. and Mrs. in Warners' film, "Roughly Speaking."



Capt. Burgess Meredith strongly resembles Ernie Pyle, columnist he'll play in "G.I. Joe."



LOVE...IN THE SHADOW OF
FEAR!

A MAN...

who defended the
world's greatest
secret with his life!

A GIRL...

with a past which must
be kept hidden! The
lives of millions hung on
what these two dared
against terrifying odds!

Paramount Presents

**RAY
MILLAND**

Hunted and Haunted
by the

"MINISTRY OF FEAR"



A MASTERPIECE OF MYSTERY
from the Thrilling Novel by GRAHAM GREENE
who wrote "This Gun For Hire." Thrilling
Direction by FRITZ LANG, who gave you
"Fury" and "Man-Hunt."

with

**MARJORIE
REYNOLDS**

CARLESMOND · PERCY WARAM
HILLARY BROOKE

Directed by

FRITZ LANG

Screen Play by Seton I. Miller



Want your hair to
look more lovely?

WHAT
GIRL
DOESN'T!

And it's so easy to make your hair more glamorous with richer color and radiant highlights when you use Nestle Colorinse.



AT WORK—

You'll thrill to the compliments of your friends when they admire the loveliness of your hair. For Colorinse transforms dull, drab-looking hair into brighter, shining locks—gleaming with colorful highlights.



AND AT PLAY!

Men go for girls with silky-soft, glamorous hair. Let Colorinse help give your hair this bewitching new beauty. Whatever its color, there's a shade of Colorinse to help it look brighter, more entrancing. Try it after your next shampoo.

NOTE Ask your beautician for an Opalescent Creme Wave by Nestle — originators of permanent waving.

Nestle COLORINSE

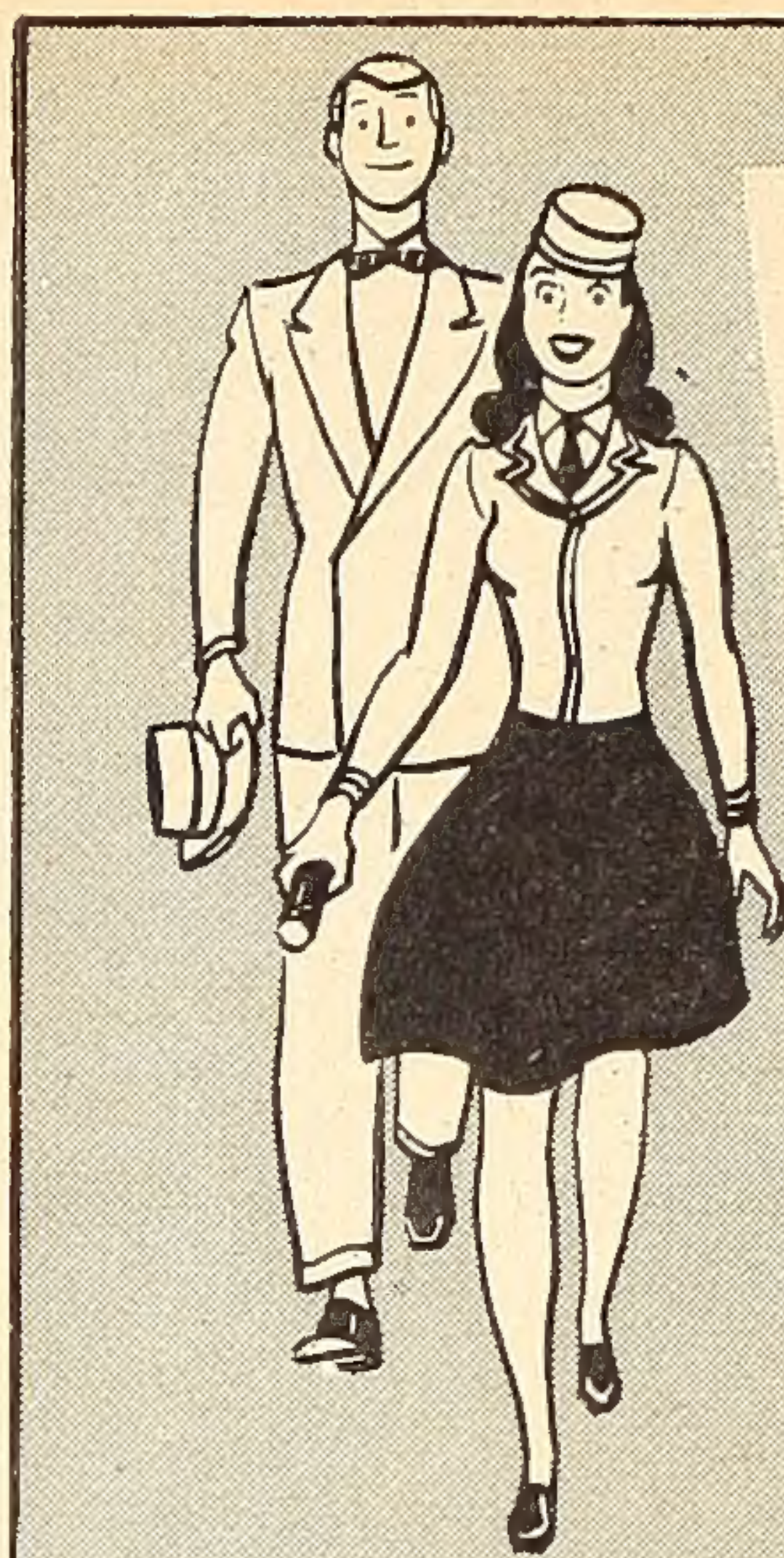


In 10¢ and 25¢ sizes.
At beauty counters
everywhere.

KEEP HAIR IN PLACE ALL DAY LONG

For that well-groomed look, whether you wear your hair up or down — a delicately perfumed hair lacquer. Just a few drops of Hairlac will keep your coif in place throughout the day. 2½ oz. bottle 25¢

Nestle **HAIRLAC**



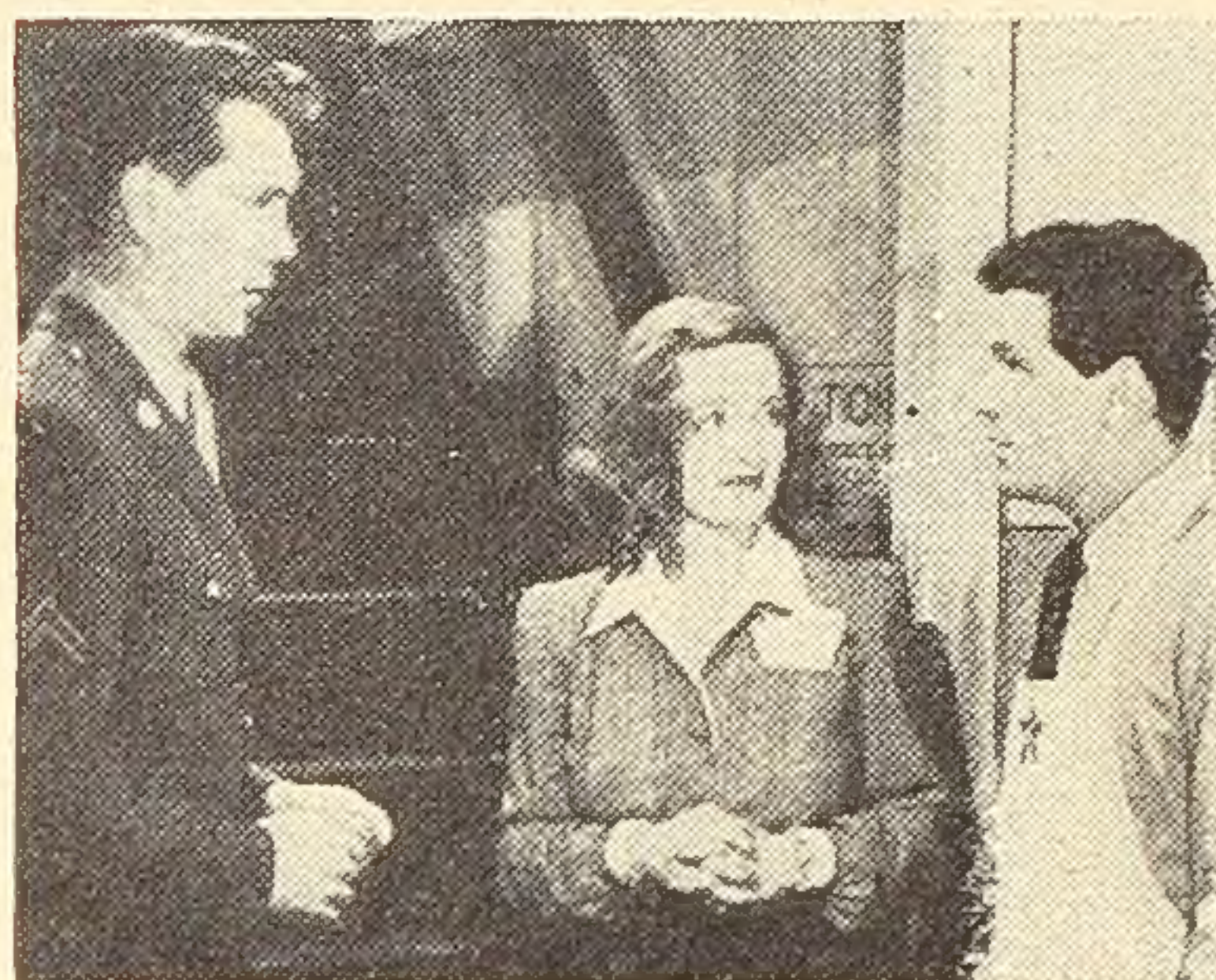
Your guide to CURRENT FILMS

Selected By

Delight Evans

HOLLYWOOD CANTEEN—Warner Bros.

We hope too many GI's won't get the idea that they, too, can follow in the footsteps of *Slim* (Robert Hutton) and *Sergeant* (Dane Clark) in this film utilizing the talents of practically every star on the Warner lot, plus five name bands, Roy Rogers, Trigger and the Sons of the Pioneers. Bette Davis and John Garfield, who play their real-life rôles as President and Vice-President of the Hollywood Canteen, turn over all facilities to make *Slim's* dream date with Joan Leslie come true—which, of course, it does in the movie. While Robert Hutton is very appealing, it's Dane Clark who runs off with the acting honors—especially when he tries his GI French on Ida Lupino. You'll see STARS!



THE THIN MAN GOES HOME—MGM

Popping up after four years' absence from the screen, *Nick* and *Nora Charles* go about in the latest of the series solving mysteries as blithely as they ever did. We don't know how she does it, but Myrna Loy looks lovelier and younger than ever as *Nora*, who this time makes it her job to convince *Nick's* father, a small town doctor, that her husband is a genius. It's a job easily accomplished when the husband is played by suave William Powell, fortified with all the tricks of the "Thin Man"—but not with the usual alcoholic spirits. Situation gets precarious when he starts pointing to prominent townspeople as spy suspects. *Asta* does tricks, too.



TOMORROW, THE WORLD!—Lester Cowan-UA

The transplanting of a German boy, fanatically faithful to Hitler, to a dyed-in-the-wool American town provides engrossing situations and problems. Skippy Homeier's cold heartlessness in the rôle of *Emil Bruckner* registers even better on the screen than in the successful Broadway play. In vivid contrast is Joan Carroll's part as the daughter of the house who tries her best to make a human being out of the little beast through her ever-present good humor. His final rehabilitation is capably handled by Fredric March, as the uncle, and his half-Jewish fiancée played by Betty Field.



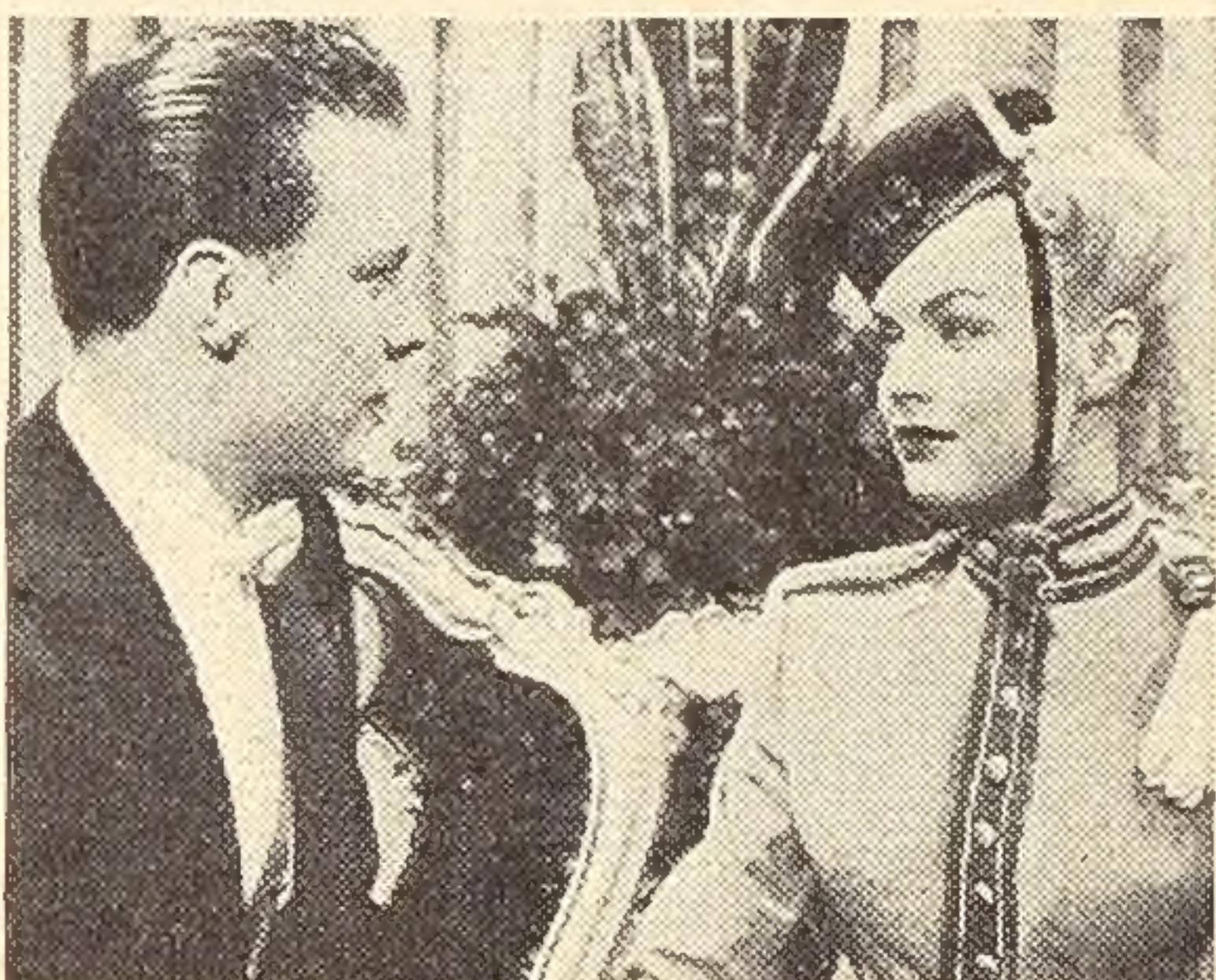
DARK WATERS—United Artists Release

Merle Oberon and Franchot Tone take you on a tour of the Louisiana bayous, which form a wonderful setting for Benedict Bogeaus' darkly mysterious melodrama. Except for the co-stars, almost everyone else in the cast is a villain, intent upon the problem of driving the heroine insane so that they may possess the plantation which rightfully belongs to her. Of course they are defeated, but not before there is a quicksand death, a wild chase in the swamps, and many other chilling events. Fay Bainter, Thomas Mitchell, John Qualen and Elisha Cook, Jr., give vivid pictures of the characters they play.



IRISH EYES ARE SMILING—20th Century-Fox

The tunes popular in the years around 1910—"Let the Rest of the World Go By," "Mother Machree," "A Little Bit of Heaven," plus the title song—are enough to attract a large audience of nostalgic memory seekers. Dick Haymes is smooth as the composer, Ernest R. Ball, and has a voice exactly suited to his songs. June Haver, as the other half of the love interest, collects a variety of envious sighs and whistles in showgirl costumes—in Technicolor, too. Monty Woolley and Anthony Quinn have the best rôles in their careers. Story is strictly formula, but who cares? (More Reviews on page 15)



*All of Hollywood's heart is in it—
and 62 of Hollywood's Stars!!*

ANDREWS SISTERS

JACK BENNY
 JOE E BROWN
 EDDIE CANTOR
 KITTY CARLISLE
 JACK CARSON
 DANE CLARK
 JOAN CRAWFORD
 HELMUT DANTINE
 BETTE DAVIS
 FAYE EMERSON
 VICTOR FRANCEN
 JOHN GARFIELD
 SYDNEY GREENSTREET
 ALAN HALE
 PAUL HENREID
 ROBERT HUTTON
 JOAN LESLIE
 PETER LORRE
 IDA LUPINO
 IRENE MANNING
 JOAN McCRACKEN
 DOLORES MORAN
 DENNIS MORGAN
 ELEANOR PARKER
 JOYCE REYNOLDS
 ROY ROGERS & TRIGGER
 S.Z. (CUDDLES) SAKALL
 ZACHARY SCOTT
 ALEXIS SMITH
 BARBARA STANWYCK
 JOSEPH SZIGETI
 DONALD WOODS
 JANE WYMAN

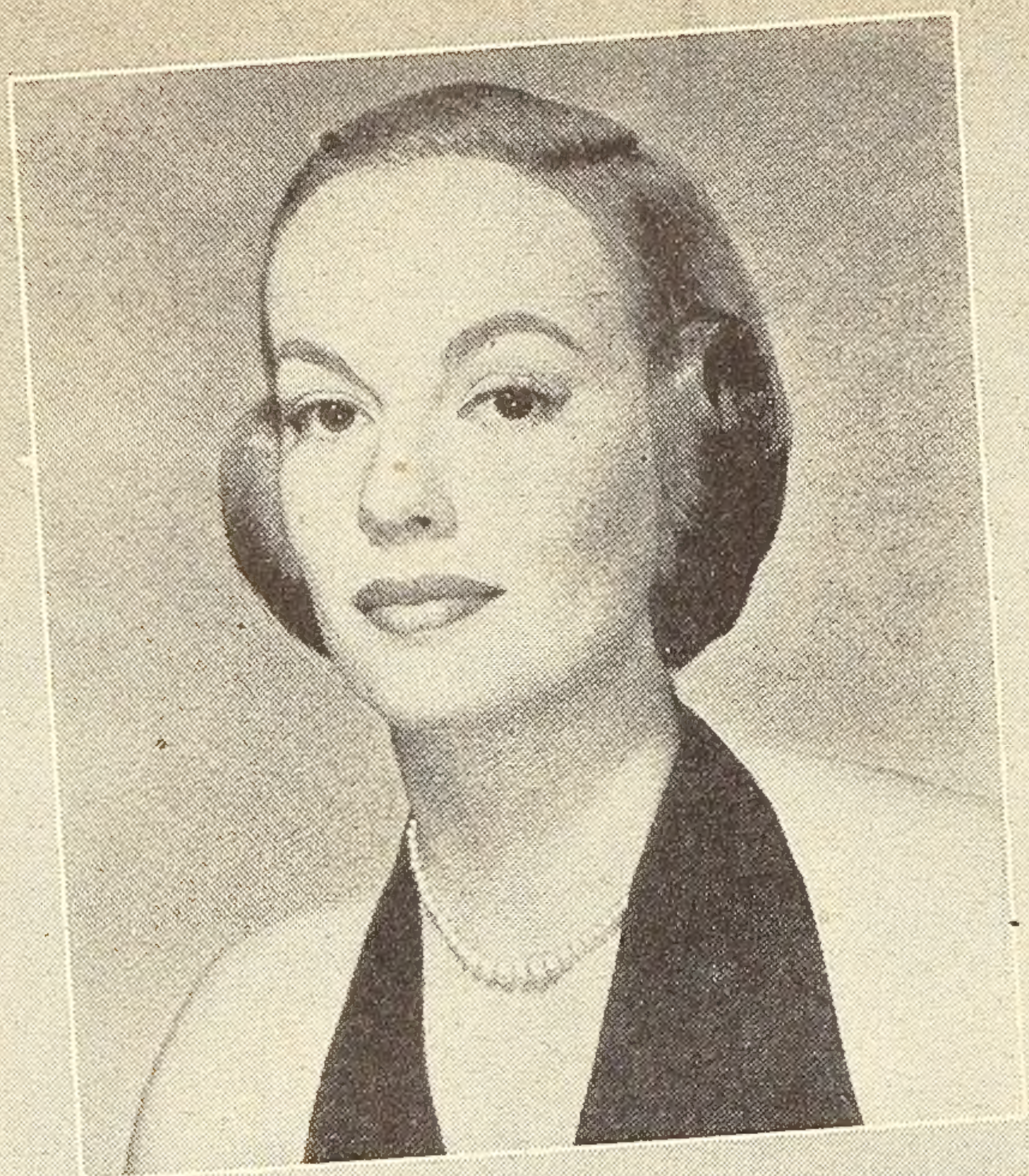
SONGS!

"DON'T FENCE ME IN"
"HOLLYWOOD CANTEEN"
"SWEET DREAMS, SWEETHEART"
"GETTIN' CORNS FOR MY COUNTRY"
"WHAT ARE YOU DOIN' THE
REST OF YOUR LIFE"
"YOU CAN ALWAYS TELL A YANK"
and many more!

and many more!

Also
JIMMY DORSEY & HIS BAND
CARMEN CAVALLARO & ORCHESTRA
GOLDEN GATE QUARTET ☆ ROSARIO & ANTONIO ☆ SONS OF THE PIONEERS

Original Screen Play by Delmer Daves • Musical Numbers Created & Directed by LEROY PRINZ • Directed by DELMER DAVES
JACK L. WARNER, Executive Producer Produced by ALEX GOTTLIEB



STARS IN YOUR Hair

Shiningly smooth pretty hairlines
are highlighted with gala ornaments



By Josephine Felts

HAIR that shimmers and glimmers with well-groomed brilliance! Arrangements that star hairlines and features! Gay ornaments that fit and emphasize lovely contours! Color that brings new gifts to beauty! This is the 1945 Hollywood picture of your crowning glory.

At beginning of new year our beauty ambitions always seem to reach their peak. What girl doesn't resolve to look her prettiest for her soldier beau or husband? And who doesn't think of surprising him with a charming new hairdo?

If you're among the many who are just dying for a change of hair and are uncertain what to do about it, take a look at your last year's magazines and compare them with this season's. You'll soon find that there are noticeable changes not only in coiffures themselves but in the ways they're being decorated. The movie stars have definitely switched from the casual, blown-away style to a mode characterized by a "just-came-out-of-a-box" neatness. Also, upstanding flowers and feathers of past seasons are being replaced by head-hugging clips, pins and posies.

Don't let this prevailing note of smoothness convince you that hair styles aren't varied and becoming. They are. Actually, the new look can be achieved in dozens of different ways, provided that always an impression of slickness and tidiness is striven for. Many of the actresses have found that they can make one cutting, and one setting the basis for several different hairdos. Faye Emerson, whom you'll soon see in Warner Brothers' "Hollywood Canteen," demonstrates how her beautiful hair once set can be easily rearranged from one to another quite differing up-to-the-minute style.

For both the up and the down arrangements, Faye's medium length, blonde hair is set in exactly the same way. It is parted on the left side, combed flat across the head and held in place with a barrette. The ends are rolled forward in very large pin curls, forming rows across the back and one row on either side. (An easy way for any girl with a good permanent to set her hair at home!) The pinned up hair in Faye's first photograph has been combed smooth to the nape of the neck, then separated and rolled forward into those soft coils over each ear. When Faye prefers to let her hair down, she brushes (Please turn to page 97)

At top of page, Faye Emerson's locks, always so neat and perfect, lend themselves to two charming new arrangements. Above, Gene Tierney's new hairdos glimmer with healthful radiance. Flat, sparkling ornaments follow the shapes of her coiffures.

Are you in the know?



If your writing runs uphill, are you—

- ☐ Moody
- ☐ Indifferent to people
- ☐ An optimist

It's fun to read character through handwriting! If you study up on the subject, beforehand, it tells all! Do you write uphill? You're an *optimist*, says Dorothy Sara, noted handwriting analyst. Why not *keep* that cheery outlook—even on trying days? You'll never be a "worry-bird" when you choose Kotex sanitary napkins, because that 4-ply *safety center* keeps moisture away from the sides. That's why you can count on getting protection *plus*—with Kotex.

How do you get out of a car?

- ☐ Step down gracefully
- ☐ Wriggle out like Grandma
- ☐ Jump out like Junior

Let this sad Sal be a caution to you! *Step down gracefully*, keeping knees as close together as possible. True grace depends on good posture. On *comfort*, too, at "those" times . . . the dependable comfort of Kotex, so different from pads that just "feel" soft at first touch! That's because Kotex *stays soft while wearing* . . . doesn't wad up, doesn't get lumpy like some napkins. Kotex keeps firm . . . its softness really stays with you.



Can this WAC Lieutenant

- marry—**
- ☐ A Private
 - ☐ A Captain
 - ☐ A Sergeant

Even if she's an officer, a WAC can wed her One and Only, whether he's a brass hat, a non-com, or plain G.I. Joe. Perhaps you'll be asked to be one of the bridesmaids in a furlough wedding party. You can be on the scene—serene—whatever the time of the month! Kotex will keep you confident, because unlike thick, stubby napkins, the patented ends of Kotex are *pressed flat* so they don't show. Let them be your sentry, guarding you from revealing lines!



Lip rouge lingers longer

- if you—**
- ☐ Moisten the lips first
 - ☐ Apply it over powder
 - ☐ Repaint a previous job

To make your lipstick *stick*—first, powder lips lightly. Apply lip rouge *over powder*, blot with Kleenex and you're set—for longer than you think. And your *confidence* can linger longer—on problem days. Just be sure your sanitary napkin is suited to your special needs. Only Kotex comes in 3 sizes, for different women, different days. Choose Regular, Junior or Super Kotex by the color of its box.



More women choose **KOTEX***
than all other
sanitary napkins put together

(*T. M. Reg. U. S. Pat. Off.)



She's
very
very...

SHE'S VARVACIOUS!



Her presence is dynamic
... her attraction undeniable ...
her impression unforgettable. In a
word—a new word—she's varvacious,
with Varva's exciting perfumes
"Follow Me" and "Nonchalant."
They've made her very very ...

Varva extracts—\$1 to \$15 • Bath Powder, \$1
Face Powder, 6 guest puffs, \$1 • Bubble Foam, \$1
Sachet, \$1 and \$1.75 • Talc, 55c
(plus tax)



NONCHALANT
The Devil-May-Care
Perfume



FOLLOW ME
(Suivez Moi)
The Perfume That
Leads and Lasts

VARVA

Empire State Building, New York 1, N. Y.



Wanted: Opinions!

YOU made the movies what they are today, and you'll make them what they will be tomorrow, too, by your comments about the stars and their pictures. Let the movie-makers know what you think through your "Fans' Forum." Monthly awards for the best letters published: \$10.00, \$5.00 and five \$1.00 prizes, all payable in War Savings Stamps. Closing date is the 25th of the month.

Please address your letters to Fan's Forum, SCREENLAND, 205 East 42nd St., New York 17, N. Y.

FIRST PRIZE WINNER

\$10.00

As enlisted man and officer, I have watched Hollywood stars, supporting players and extras working before servicemen for three years, and the following conclusion could well be heeded by most of them:

For some vague reason, entertainers seem to feel they must conclude every performance with flag-waving of some sort. A revue "dedicated to OUR boys." Or a medley of songs which are supposed to send chills running up your spine, but never do in these instances. Or plain gush with a patriotic theme.

I have never seen such a finale that didn't fall flatter than a pancake. Soldiers, sailors and marines just don't go for such stuff. Patriotism to them is something you just don't talk about. Flag-waving, they feel, should be done by a stiff breeze—not by a breezy stiff!

Some entertainers look awfully silly acknowledging applause with a salute—usually improperly done. A bow, or the same acknowledgment that would be given a civilian audience goes over much better—and doesn't look half so stupid.

Bob Hope, I am happy to say, knows this, and is himself. He doesn't try to tell fighting men what patriotism is. They know better than somebody can tell them.

Your servicemen have good taste. They enjoy and appreciate the efforts of professional entertainers. But obvious attempts to get applause through use of flag-waving tricks leaves a very bad taste in the mouth of G. I. Joe.

LIEUT. (jg) FOY EVANS,
Jacksonville, Fla.

SECOND PRIZE WINNER

\$5.00

I'm not exactly a rabid movie star fan, but I'll stand up for anybody who's been done an injustice. And I certainly feel that the movie stars who went to the China-Burma-India war theater to entertain the troops are being unjustly criticised.

It's no easy matter, especially for young women such as Ann Sheridan, to undergo the rigors and hardships of such a trip in disease and insect-infested jungle. It is difficult and tragic enough that our sons must go there. My own boy, in that area, writes of the wonderful men and women entertainers, who stop at no hazard to give them a laugh.

My personal opinion is that no women should travel to remote areas as entertainers; let them entertain the boys in the camps at home. In the long run, it's the men who have made the greatest hit with our boys—witness Bob Hope, Bing Crosby, Joe E. Brown, (one of those criticised, whose own son made the supreme sacrifice) and many others.

Let the girls "keep the home fires burning."

MRS. BEVERLY BEAUFORT,
Baltimore 17, Md.

FIVE PRIZE WINNERS

\$1.00 Each

After seeing "The Hairy Ape," the question arose in my mind: Which is more important, the play or the player? I am now firmly convinced that it is, definitely, the play.

William Bendix, whom I had considered, up to now, just good comedy relief, emerges

in the picture as a first rate dramatic actor. I don't know who could have done greater justice to this rôle of half-beast, half-child. It took a strong part, however, one combining all the great human emotions, to prove the talent of Bendix, and establish him as a really fine actor.

As for Susan Hayward—well, she was just another cute female player whom one saw from time to time in average moving pictures. But in this movie! Why, she was an even greater surprise to me than Bendix. Amazing is hardly an adequate word. She was hard, and selfish, and despicable, to perfection. But then, she, too, was fortunate enough to have a part which gave her all the opportunities any actress could hope for.

Yes, I believe that an actor or actress may be a "natural," may possess all the requisites for successful acting, but I maintain that it takes a meaty story like this O'Neill play to bring out the real talent in a performer.

EDITH ZITTLER, Chicago 23, Ill.

As a member of the air arm of the Navy, I have a suggestion: I would like to see our film stars in shorts. And I mean the educational type and not wearing apparel, although a mixture of both in certain cases would be 4.0—which is Navy sign for perfect!

Movies in general have done a tremendous lot for the armed forces in recreation and relaxation. The entertainment and laugh relief from strenuous duty and battle fatigue that movies give cannot be over-estimated. But on the score of information for instruction, a lot more can be done. Educational shorts are one of the most potentially helpful sources of information available for training. However, too often the acting in shorts is bad and the voices so poor that the whole job is a mess and the work it is attempting to do is torpedoed.

Why not have our film stars work in these important educational shorts for the armed forces? It would lend interest and genuine ability to a worthy field. Who wouldn't be interested in seeing Robert Montgomery in "Ships of the Navy," Henry Fonda in "Seamanship," Mickey Rooney in "Basic Training," and Ginger Rogers in "First Aid for Yourself"? The appearance of stars in these short films would bring audiences crowding in instead of crowding out. Let's have our shorts tailor-made by Hollywood stars!

ADE A. O'KEEFE, Y2c, FPO,
San Francisco, Calif.



James Cagney's new picture, "Blood On The Sun," provides fine comeback for Sylvia Sidney, who made her last screen appearance in 1941 in Warner Bros.' "The Wagons Roll At Night."

Five little, false little words:

"I never
perspire
in Winter!"



Don't let the thermometer trick you into offending.
Avoid underarm odor with MUM.

IT'S A MISTAKE so many girls make—thinking they don't perspire in winter. But how wrong. How foolish!

For even in zero weather, there's a heat wave under your arms. And odor can form without any noticeable moisture at all. Yes, form and cling to your warm winter woollens, stealing away your charm.

But why risk this winter danger? Why take chances of offending when it's so easy to be *sure*? Just remember, your bath only washes away *past* perspiration. Mum pre-

vents risk of underarm odor *to come*.

So play safe. After every bath, before every date, a half minute with Mum means long hours of carefree daintiness.

MUM'S QUICK—Half a minute with Mum prevents risk of underarm odor all day or evening.

MUM'S SAFE—Gentle Mum won't irritate skin. Dependable Mum won't injure the fabric of your clothes, says American Institute of Laundering.

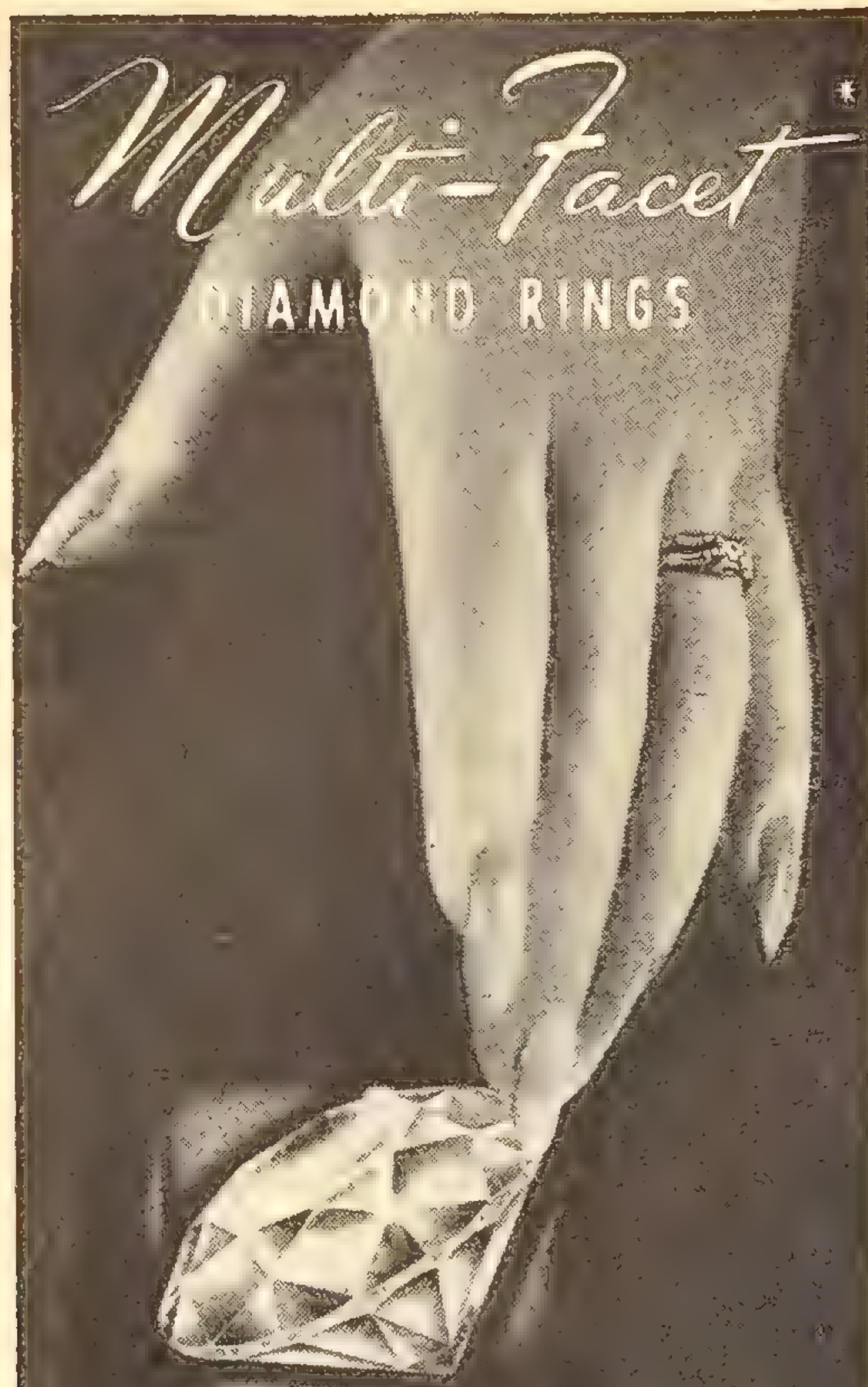
MUM'S SURE—Mum works instantly. Keeps you bath-fresh all day or evening. Get Mum today.

For Sanitary Napkins—Avoid embarrassment. You can always depend on Mum for this important purpose. It's gentle, safe—sure.



Product of Bristol-Myers

Mum takes the Odor out of Perspiration



Forty Extra Facets



MINUET \$125+

Blazing with more Brilliance



CLASSIC \$175+

MULTI-FACET* forty-extra-facet diamond rings bring you brilliance, color and radiance never before possible—priced to your fiance's budget! See the only modern diamonds as brilliant as your most fabulous dreams at leading jewelers. MULTI-FACET* DIAMOND RINGS with matching wedding bands \$90 to \$7,500 †tax included

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551 Fifth Avenue, New York 17, N. Y.
I'd love to read "The Story of a Diamond."
I enclose 10c postage for the booklet.

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MY ADDRESS _____

RINGS ENLARGED TO SHOW DETAIL.
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REG. U. S. PAT. OFF. ENTIRE CONTENTS COPYRIGHTED

I witnessed the grand opening of Darryl Zanuck's new picture, "Wilson," at the Omaha Theater in Omaha, Nebraska, and heard Mr. Zanuck make the most startling statement ever made by a movie producer—to my knowledge.

He actually admitted that the picture, "Wilson," is propaganda—for America. A great hush went over the vast crowd as Mr. Zanuck spoke these words and it seemed like minutes before the throng realized what he said. His words received an ovation and it was quite some time before he was permitted to resume.

I'm sure SCREENLAND readers would like to read what Mr. Zanuck said. Here it is: "It is our hope that this picture may show us the errors of our post-World War I days that we may not repeat them and have to fight another war in 20 years. So, if anybody tells you the picture, 'Wilson,' is propaganda, you tell him it is—American propaganda."

Mr. Zanuck is a great fellow—and so is his "Wilson."

RALPH A. FORAL, Omaha, Neb.

One of your dramatic actresses in Hollywood is going to seed. Sure we like Greer Garson. In fact we more than like her, we love her. But honestly, anyone can get in a rut and is she in one! A long time ago I heard Miss Garson over the radio. She was in a comedy, and it was swell. I think it's about time Hollywood let Greer out of the "dark ages." It's about time she let her hair down and had some fun. So please let us see Greer in just one comedy rôle for a change. Then she can go back to a thousand "Mrs." series and we'll love her all the more.

LORRAINE BARNES, Longview, Wash.

I would like to disagree with a few of the opinions that were set forth recently in "Fans' Forum." First, the man who said that he never could "tie down the meaning of 'the great heritage' Ginger Rogers talks about in 'Tender Comrade.'" She said, as I remember it, "Son, your father didn't leave you a lot of money, but he gave you something much greater. He left you the right to live in a country that's free and where you have the same opportunities as anyone else. That's your heritage—and he went out and paid for it with his life." I don't know how she, or I, can make it any clearer what that heritage is.

Next, the lady who considers herself a critic and who thought that Bette Davis, especially her voice, in "Mr. Skeffington" was very poor. I'm not a critic myself, but I do recognize effort by an actress when I see it, and although "Mr. S." was not her greatest, it was one of her hardest. That voice was a carefully calculated characteristic of the silly, vain creature she was portraying, and it was one of the finest parts of her characterization. It's a pity that a woman who "has seen over five hundred pictures in the last two years" couldn't understand the meaning of so obvious a piece of stage mechanics.

Now for the person who doesn't like "long-hair singers." I am in my teens myself, and I understand her feelings, but I am also broad-minded enough, I hope, not to criticize a person who appreciates the genius that goes into the making of a picture like "Gaslight," for instance. Her "Frankie" hasn't half the ability of the lowliest opera singer, and she should be mature enough to realize that!

R. E., Quincy, Mass.

P. S. Please use initials if published. have a Sinatra fan sister.

HONORABLE MENTION

I read the "Open Letter to Betty Grable" in the November issue and I just couldn't help writing in her defense.

I am not a devoted fan of Betty, I just happen to see her pictures once in a while and she strikes me as being a very sweet and modest girl. As stated in the letter, she came to New York strictly as Mrs. James. Well, what's wrong with that? Isn't she entitled, like all human beings, to live a life of her own? I agree that fans do make the star—that they help to keep her name in lights. But, does that mean she has to stand for a lot of nonsense and awkward chasing by them? When she had her baby she was quite ill, as you know, she must have gone through a terrible ordeal—so, why not let her live her life once in a while? She did not come to New York in search of publicity. She came to be beside her hubby and to be just Mrs. James.

When she returns to New York as Betty Grable, I am sure she will be the same sweet, warm-hearted and friendly girl we all love on the screen.

H. MIRABAL, New York City, N. Y.

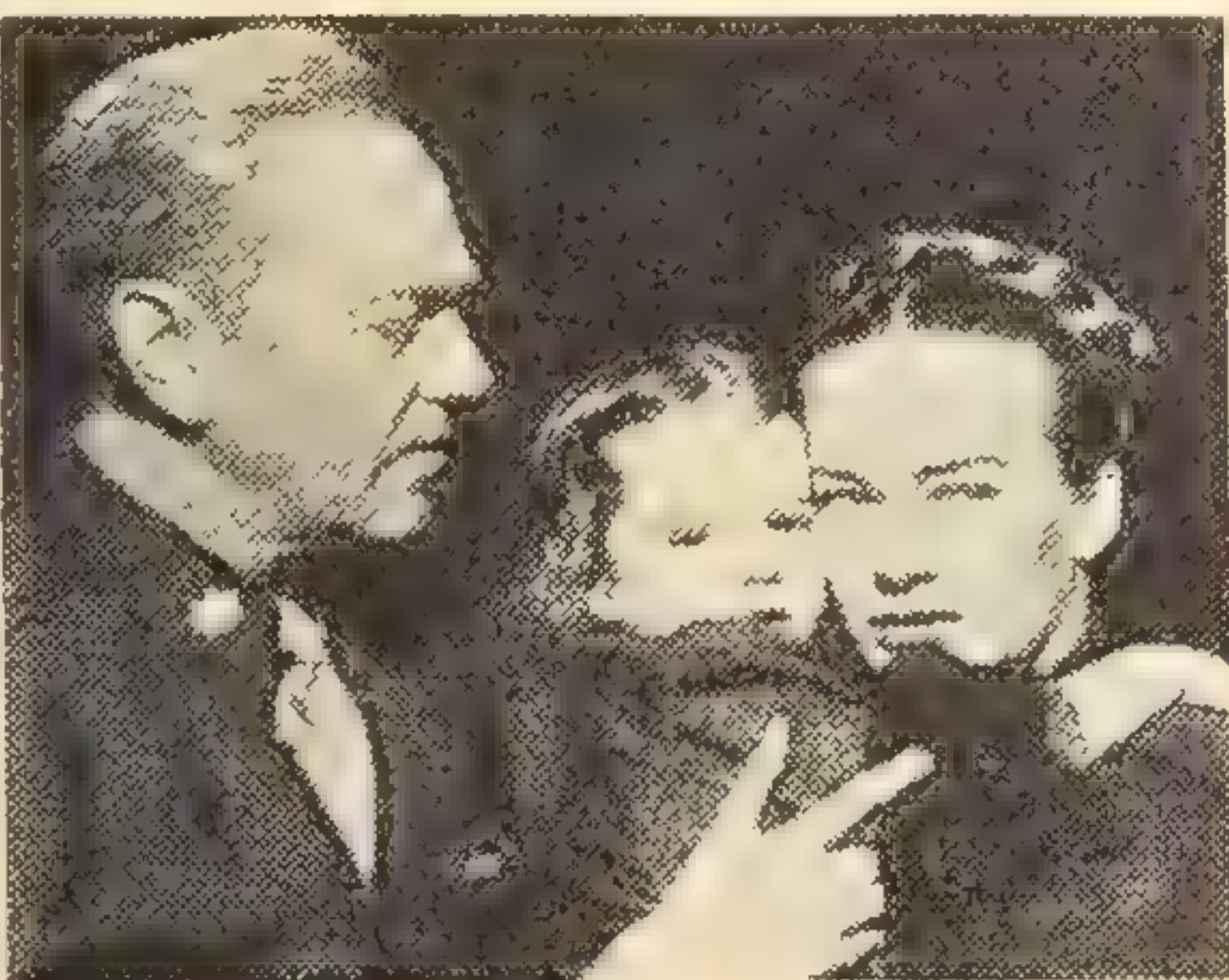


Jack Benny helps Fred Allen make up before one of their verbal tiffs in "It's In The Bag."

Your Guide to Current Films

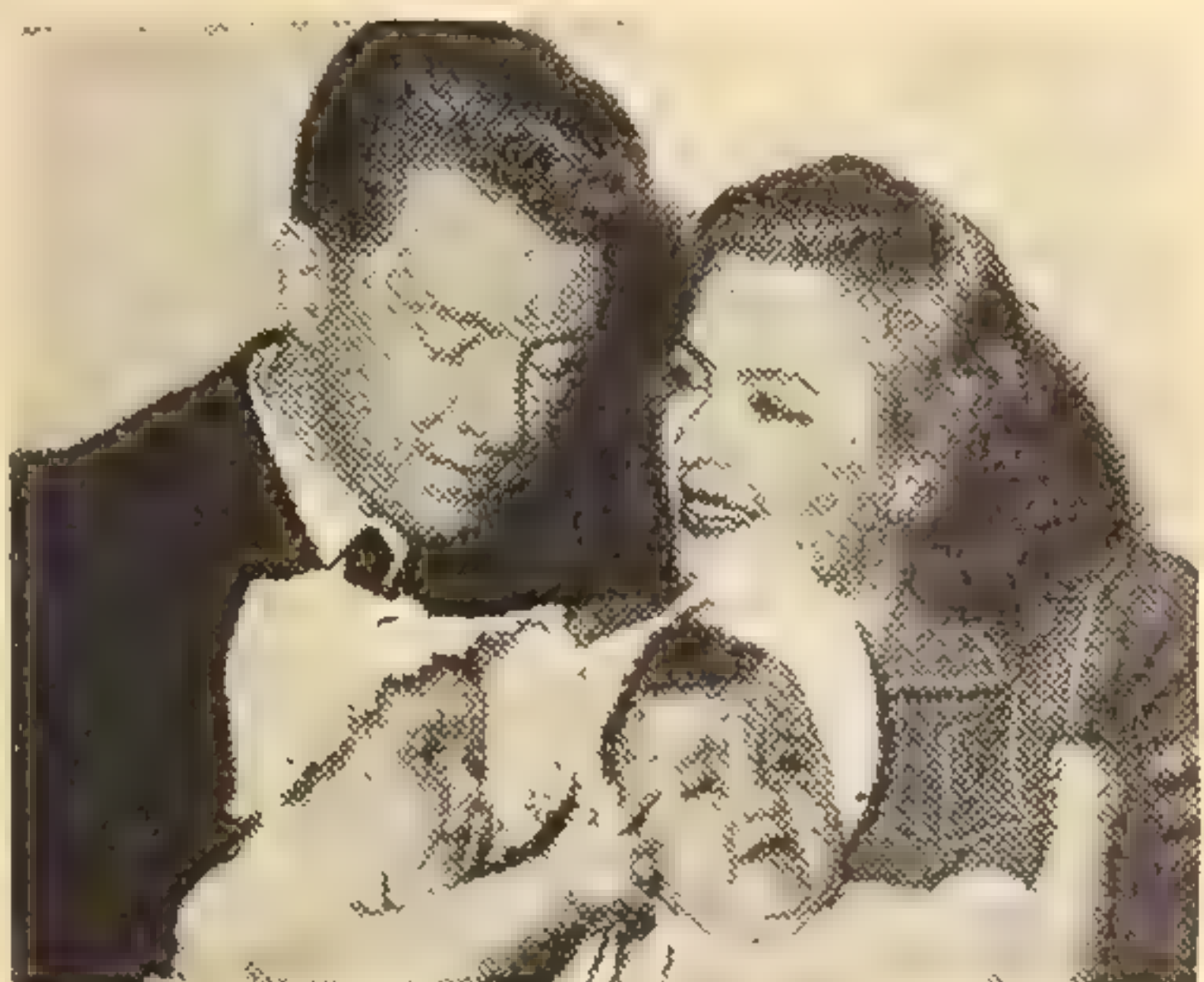


GUEST IN THE HOUSE—Hunt Stromberg-UA
Have you a little menace in your home? Here's how to handle the intruder—or better still, be on your guard against the kind of little guest portrayed so cruelly and effectively by Anne Baxter in this movie version of the Broadway play. Seems a sweet young stranger can ingratiate herself into the hearts and home of a fine young couple and practically wreck the place before they discover what a little monster she really is—a pathological case, no less. To Miss Baxter's credit as an actress, there can be little sympathy for her plight even when her husband-snatching tactics turn into tragedy. It's good, sound drama all the way, sensitively directed by John Brahm, beautifully acted by the all-star cast including Ralph Belamy, Ruth Warrick, Marie MacDonald.



THE MASTER RACE—RKO

The producers have designed this film as a comprehensive handbook of what the Nazis might attempt to do to perpetuate their feeling of mastery in the post-war period. The story, crowded with many details of havoc wrought by retreating German armies, follows the career of *Von Beck* (George Coulouris), a Nazi who goes to Belgium to plant hatred and disunity among the patriots trying to restore order under the kind and helpful military guidance of an American major (Stanley Ridges). It has a fine cast—including Osa Massen, Carl Esmond, Nancy Gates, Morris Carnovsky, to name a few—and a powerfully dramatic impact.



3 IS A FAMILY—Sol Lesser-UA

Motherly-minded audiences will find great delight in this farce about babies. There's a blessed-event in practically every reel, and twins Donna and Elissa Lambertson will win everyone's heart. Action centers in a New York apartment run by the housekeeping father (Charles Ruggles) and business executive mother (Fay Bainter), with spinster sister (Helen Broderick) a permanent guest. It gets pretty crowded when daughter (Marjorie Reynolds) moves in with the twins, and son and blessed-eventing wife (Arthur Lake and Jeff Donnell) make it their abode also. It's all very illogical—or is it, these days?—but fun.

LOSES 45 POUNDS

-and an Inferiority Complex

"My husband's birthday gift to me—the DuBarry Success Course—has brought new happiness to us both," says Mrs. Rita Unger of Hagerstown, Md.

"Just to stand before the mirror and see a figure you're proud of! Just to have the satisfaction of slipping into a size 14 dress after wearing a 38 for years! Just to hear the compliments of your family and friends on how wonderful you look! Those are rewards any woman would be willing to work for. But they came to me when I finished the DuBarry Course, and the weeks I had spent on it hadn't been work at all—they had been more of an exciting adventure.

"I had put on weight after my babies came, until I weighed 178. Then, for my birthday my husband gave me the DuBarry Success Course. (Don't tell me husbands aren't observing and thoughtful!) The very first week I lost 8 pounds, and began to feel buoyant and gay. Today I weigh 133, and my figure is as slim as the day I was married. My skin is lovelier and softer, my hair lustrous and alive, and for the first time I know how to use make-up effectively. With all that weight gone, I have a surprising amount of energy. Thanks to DuBarry, I am getting more out of life than ever before. I can really enjoy my family and my home. Of course, my husband takes the credit, but that's all right with me!"



Before

Photo above shows Mrs. Unger when she weighed 178. Never tired now, she says: "I do my housework in half the time."



After

LOST
45 POUNDS
BUST
5½" LESS
WAIST
6½" LESS
ABDOMEN
5½" LESS
HIPS
7½" LESS
THIGHS
4" LESS

HOW ABOUT YOU?

If you are dissatisfied with your personal appearance, find out about this simple plan that has helped Rita Unger and more than 160,000 other women and girls to be fit and fair, ready for strenuous wartime living. The DuBarry Success Course shows you how to bring your weight and figure proportions to normal, how to care for your skin, how to style your hair

becomingly, how to use make-up to enhance your natural beauty—how to make the most of yourself. You follow at home the same methods taught by Ann Delafield at the famous Richard Hudnut Salon, New York.

Use the coupon—it will quickly bring you the full story of what this Course can do for you.

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With your Course you receive a Chest containing a generous supply of DuBarry Beauty and Make-up Preparations.

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Please send the booklet telling all about the DuBarry Home Success Course.

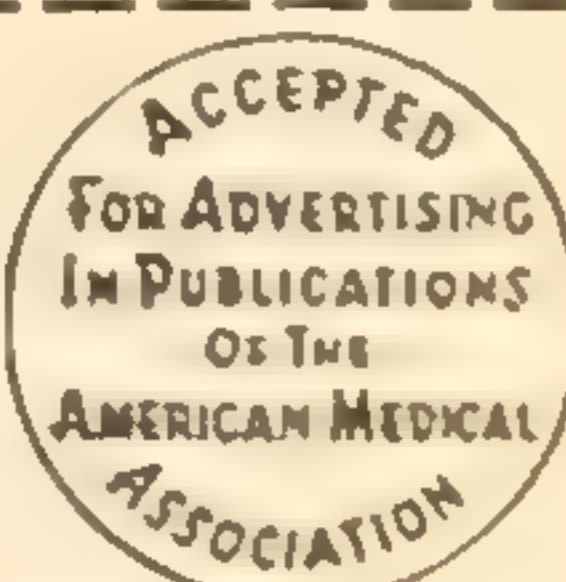
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"—only Meds internal protection has the 'safety-well'!"

A woman doctor perfected the Meds insorber—approved the *size and shape*, the use of soft *real COTTON* for *comfort*, and the addition of the SAFETY-WELL for *extra* protection. Let "next time" be a "Meds time" and see how much more *comfortable* you *can* be!

MEDS
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FOR 10 IN APPLICATORS



● Meds "SAFETY-WELL" absorbs so much more so much faster!

● Meds' fine soft COTTON insorber adapts comfortably to individual needs.

Because of these dainty, carefully designed applicators, Meds insorbers are easy-to-use!

GUIDE TO GLAMOR

With the New Year come new grooming essentials and preparations to pretty-up

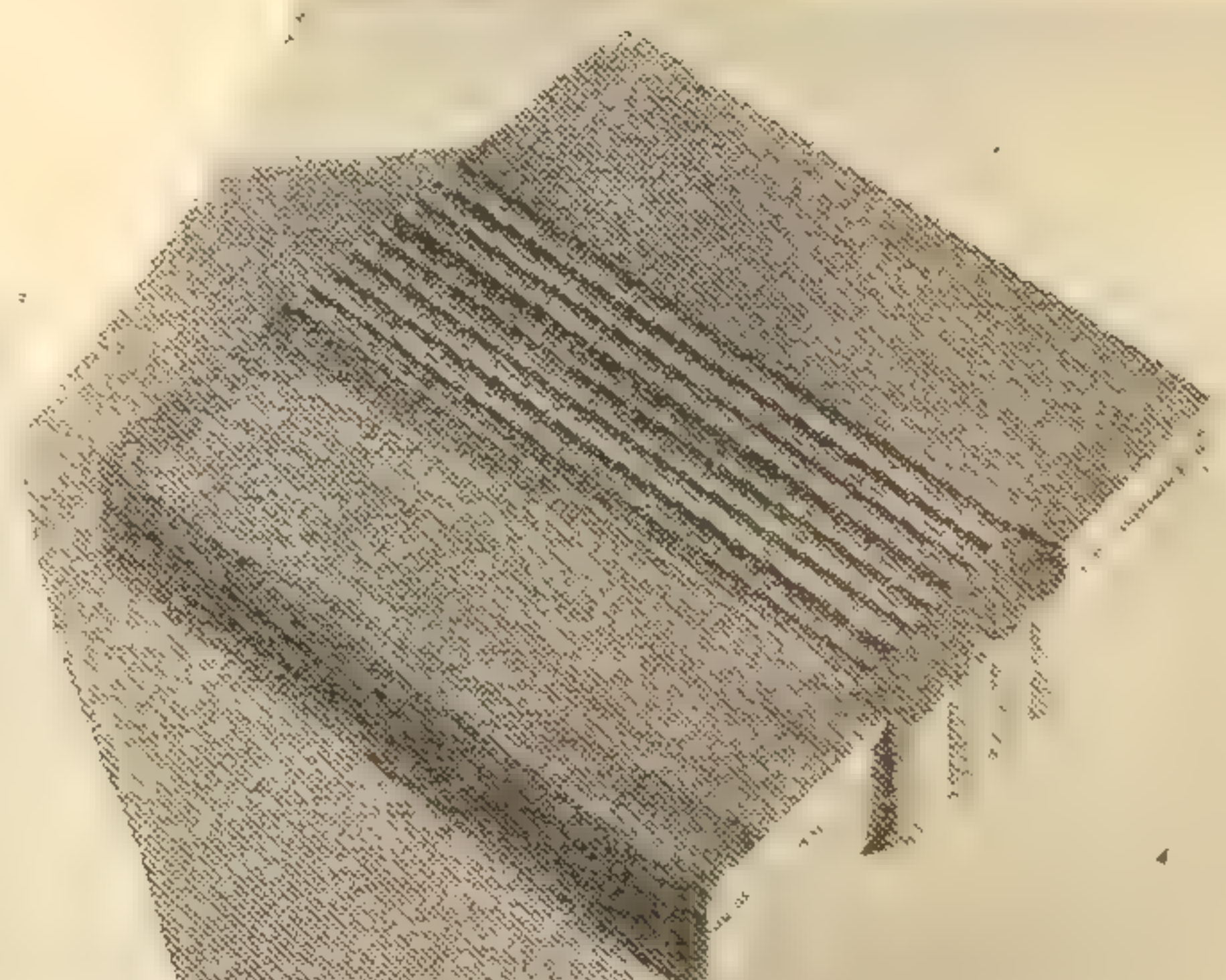
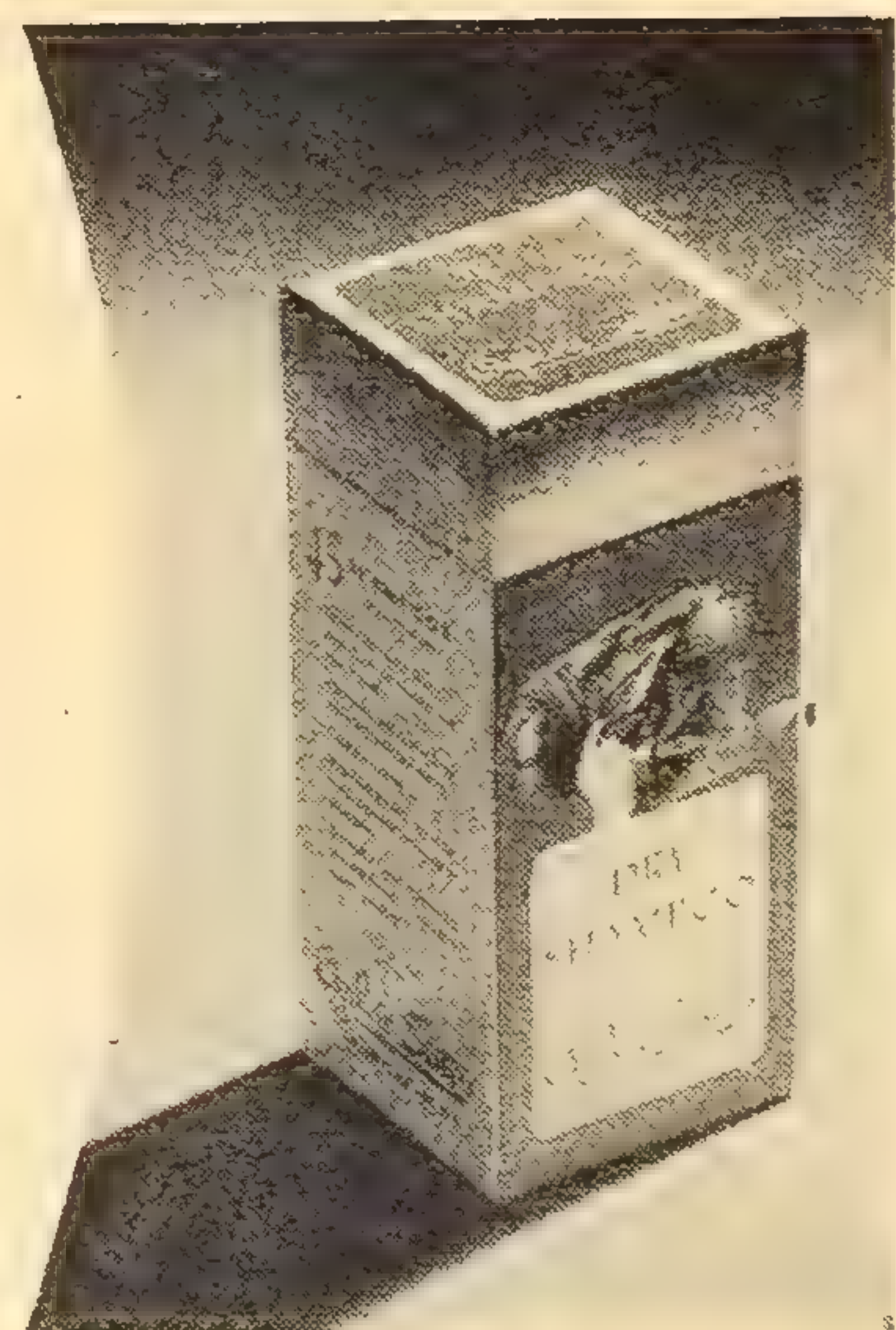
CREAM masks can do much to provide that extra lubrication which helps tremendously to produce that soft, cherished appearance. Among those seen at toilet goods counters is Tussy Cream Masque. Soothing, delightful, creamy, it goes quickly into action. And a time-saver, too, because it takes only about ten minutes to do its job. Remove the day's makeup with cleansing cream, follow with a quick over the skin lotion and then apply the masque. It has no drying or irritating qualities.

AND in the realm of lipsticks, Pond's announces its new brain-child, Beau Bait. A full "round" rosy-tones color, it is aimed to capture attention. And, furthermore, it doesn't bleach out under electric light.

FOR that tailored bag with tailored clothes, there's Lenthier's squared-off wooden vanity. Its loveliness lies in the grain of the wood itself and in the classic gilded catch with softly scalloped edge. A felt padded recess which contains sifter and puff faces an ample round mirror on the inside cover.

TO the aid of last minute grooming, comes the new Dry Shampoo Powder by Ogilvie Sisters. It is heralded as an emergency shampoo for homebodies, hospital sick-a-beds and travelers who want their hair in a jiffy to be clean-polished and fragrant. It does not disturb waves or curls. There are 45 shampoos in the shaker-top box.

Reading from top: Beau Bait, a rich crimson lipstick, Pond's latest addition to its coterie of lip beautifiers; speed-up dry shampoo by Ogilvie Sisters; a neat compact by Lenthier for trim ensemble.





In an emergency A MIGHTY GOOD FRIEND TO HAVE AROUND

THERE'S nothing like a good friend to help you through an emergency whether it be great or small. If Listerine Antiseptic isn't in your medicine cabinet you're missing a wonderful feeling of security and protection this trustworthy antiseptic inspires.

Think how often it can tender real first-aid . . . how often you and your children may appreciate its quick germ-killing action!

Remember how Listerine Antiseptic was called in to take care of those little cuts, scratches and abrasions that you grew up on?

Sixty years in service

LISTERINE ANTISEPTIC

And, of course, you simply can't overlook its value as a precaution against the misery of colds and their accompanying sore throats. Bear in mind that in tests made over a 12-year period, those who gargled Listerine Antiseptic twice daily had fewer colds and usually milder ones, and fewer sore throats, than non-users.

Keep Listerine Antiseptic always at hand to fight infection. It combines a delightfully refreshing effect and complete safety with rapid germ-killing power.

LAMBERT PHARMACAL CO., St. Louis, Mo.

A LOVE STORY THAT WILL WARM
EVERY LONELY HEART IN THE LAND...
and thrill every happy one!

A lonely soldier... a heart-
hungry girl... It's all about
love...and just about perfect!



ANNE BAXTER • JOHN HODIAK
in
**Sunday Dinner
for a Soldier**



with **CHARLES WINNINGER**

**ANNE REVERE • CONNIE MARSHALL • CHILL WILLS
ROBERT BAILEY • BOBBY DRISCOLL • JANE DARWELL**

Directed by **LLOYD BACON** • *Produced by* **WALTER MOROSCO**
Screen Play by **Wanda Tuchock and Melvin Levy**

A
20th
CENTURY-FOX
PICTURE

The Editor's Page



AN OPEN LETTER TO LAUREN BACALL

DEAR MISS BACALL:

Thanks for not making a liar out of me! I mean for backing up my snap judgment of you as a coming star, based only upon your "still" photographs. I knew I was leading with my chin, assigning a writer to interview a girl not yet seen on the screen. But you have certainly lived up to my predictions, and then some! I thought you'd be good, but I wasn't prepared for the sensation you caused. No, you haven't disappointed me, Miss Bacall—but you've surprised me.

You see, I knew you had to be good to live up to that combined Veronica Lake-Hepburn-Garbo appeal; but I never suspected such a sense of humor. Those tough-tender scenes with Bogart in your first picture introduced a new brand of allure to the screen—almost but not quite realized by little Miss Lake, never achieved by Garbo or Hepburn. You're definitely 1945 star stuff; women will like your realistic approach to romance and while you may shock the men in your audiences you will make them like it. I might have known that Howard Hawks, who "discovered" Rita Hayworth, was making no mistake when he signed you up. And I like the way you have not forgotten your struggling days on Broadway. It's one thing to boast about a "model" past, that's glamorous; it's another to recall that you marked time as an usherette. And now you're ushering in a new era for movie heroines.

The slinky, sloop-eyed blonde, Bacall, won stardom with one picture: "To Have And Have Not," opposite Humphrey Bogart. You'll see her next in "The Big Sleep," also with Bogart—what a team!



Delight Evans

Friday-May 26

Dear Miss Evans—
This is to thank
you for making my first *Time*
magazine interview possible.
Your interest
in me before viewing me on
the screen is most gratifying
and encouraging.

I hope I
won't disappoint you.
Very sincerely,
Lauren Bacall





Like other teen-agers, Shirley likes to have fun. Here, out of an evening with Andy Hotchkiss.



Latest rôle for Shirley is in Selznick's "I'll Be Seeing You." Above, closeup with Joseph Cotten.



Shirley, serious, at work. Right, holding dress she wore in first film hit, "Baby Take A Bow."

Exclusive! The one and only Shirley talks, straight from the shoulder, to girls and boys the world over (with a word or two to wise parents listening in)

SIXTEEN-YEAR-OLDS are not the giggly, silly extremists that most movies would have you believe. We're young, of course, but either the screen writers don't have children of their own, or they have forgotten how they really acted when they were our age. I haven't any special mind of a young genius, but I do have what I think is an average mind. And I have an average group of friends, who have the average problems, trials and joys of all teen-agers. We're a rather quiet, studious group.

Not that we don't have lots of fun. Of course we do! But we're also well aware that after the war we are going to be faced with great problems. And we realize, too, that we can do our part toward solving them. You see, we're not children any longer. We're not apart from this thing that is happening now. Our boy friends, with whom we went to school, who took us to our first high school dances, and who, we hoped, would invite us to their proms, are being bombed and shot at every day. They are paying for the problems the generation before us dumped in our laps. We're thinking seriously of what we can do to make it up to those boys who are coming back, and to those who won't ever come back.

The way to help is through understanding, and this is where movies can take the lead. And as for anyone who doesn't realize that motion pictures are the biggest single factor in shaping young minds—well, all I can say to them is that they are very foolish, and I don't care whether they're young or old. Consider what movies have done for us already. Perhaps I am young, but, despite my youth, the motion picture industry is a field I can speak of from experience. I grew up with them. I know their faults as well as their good points. Movies can help after the war; they are helping now, as they have in the past. For here is one thing I know for a fact—the boys and girls of my generation love their movies.

Why? Well, think back before motion pictures. Mothers used to read fairy

tales to their children. The children could only hear what was being read to them. They couldn't appreciate the full beauty of the words, or paint with real vividness the mental picture of the fairy tale. When motion pictures began, parents felt they were a little beyond a child's mental comprehension. They were right. It wasn't until children began to appear in children's pictures that parents started taking their sons and daughters to see motion pictures. Think of the wonderful world of imagination that was unlocked for my generation, and of how exciting it was when your favorite story book tale actually came to life.

(Please turn to page 74)





WHAT MOVIES HAVE DONE
for YOUTH *By Shirley Temple* 21

IF YOU HAD A *Date with Hodiak*

Here's where you'd go and here's what you'd do, if John phoned you for a date

By Elizabeth Wilson



Girl most dated by John is Anne Baxter, with whom he co-stars in "Sunday Dinner For A Soldier."



YOU MAY live to be ninety and never have a date with John Hodiak. And then again, you may have a date with him during the next nine weeks. Better make it soon. John may be seized by that old love and marriage bug any minute.

Just in case you have a date with him, and you want to please him, and believe me, you couldn't want to please a nicer guy, here are a few helpful hints.

"Dates" with John fall loosely into two classes. There's the semi-formal date, and there's the strictly informal date. If you want to dress up in the nakedest evening gown this side of Hattie Carnegie, and go dancing at a night club where the photographers and columnists ply their trade—you can count on one take with John. There'll be no retakes. He doesn't like girls who dress conspicuously and he doesn't like night clubs where people go to have their pictures taken and get their names in the papers. He'd rather be a mule.

John will call you for a date and very politely ask you, "Anything you want to do?" If you're a smart babe you'll simply take that line and give it a different reading. You'll say, friendly-like, "Anything you want to do." Dropping the question mark, and emphasizing the anything, ever so slightly. Don't be obvious. Since you have left it to his

(Please turn to page 80)



John Hodiak

Young man in demand! Ever since his hit in "Lifeboat," John Hodiak has been handed bigger and better rôles. Lately opposite Lana Turner in MGM's "Marriage Is A Private Affair," John is now appearing with Anne Baxter in "Sunday Dinner for A Soldier," for 20th Century-Fox.





**Frank confession
of a beauty who
won movie suc-
cess the hard way**



Latest for lovely Linda: "Hangover Square," with Laird Cregar. Photos at left and right, above, show Linda in character for dramatic rôle. Center, Linda at her hobby, sketching, in her dressing-room between scenes.

IF THERE IS anyone in Hollywood more beautiful than Linda Darnell, I haven't seen her. On the set of "Hangover Square" she was enticing Laird Cregar to forget his symphony and write a popular song for her, and Laird—naturally—forgot his symphony. During the scene, the grips stood around with adoration written all over their faces. The makeup man, the hairdresser, even the director looked at her as you'd look at a painting. Add to this setting a coterie of typical studio yesmen, and you start wondering how Linda has managed her life and career so wonderfully; how—in spite of such adulation—she has managed to keep her feet on the ground.

The answer is that she had to come by this wisdom the hard way. Linda's road up hasn't been all roses. She may twinkle about it, poke fun at herself, but she does so with tongue in cheek. More than once Hollywood came close to breaking her heart. It's been five years—from fifteen to twenty—since Linda walked, starry-eyed, through the gates of 20th Century-Fox.

"At first, everything was like a fairy tale come true," remembers Linda. "I was starred in my very first picture. I went to New York. I was starred with Tyrone Power when I was only fifteen. The studio rolled out the red carpet, and I stepped into a fabulous land where, overnight, I was a movie star. I was very young and naïve. I accepted everything at face value, and it came as a shock to discover there was another side to Hollywood, a side which could break your heart."

"I didn't realize it all at once, because the change and realization was very subtle. There was no resounding crash, with me on top of an idyllic world one instant and down on the ground picking up the pieces the next. It was a slow awakening."

"You see, in pictures, you're built up by everyone. On the set, in the publicity office, wherever you go everyone says you're wonderful. It gives you a false sense of security. You waltz through a rôle, and everywhere you hear that you are beautiful and lovely, a natural-born actress. You figure, 'Acting is so easy; why, it's a cinch!' And you don't work very hard. But perhaps you are depending on that picture to get another rôle. You believe what the people around you say. It is quite a shock to pick up the critic's reviews. While they don't pan you, they don't go all-out, either. Right under your very nose someone else is brought in for that prize part you wanted so terribly."

"It comes as a shock, too, to realize that sometimes other actresses on the lot are jealous. A lot of them are wonderful, but there are always a few who never believe you have arrived where you are because you have worked hard. 'Who's her friend?' they'll ask. 'What's the innocent gag?' This side of Hollywood I don't like, the people who believe there is no such thing as a nice girl. At fifteen, fresh from Texas, I was dumbfounded and terribly hurt by the vicious gossip of jealous women."

"One time, I remember, a big executive called me into his office. Someone had told him that I had said I was in solid with him. I hardly knew the man, and—obviously—he hardly knew me, either! Understandably enough, he thought I was using his name to push myself forward. I was embarrassed to death!"

"It was things like this that gave me a rude awakening, caused me to be upset (Please turn to page 84)"

HOLLYWOOD

is

Heartbreak Town!"

Says

Linda Darnell

To Alyce Canfield

Read what happens when
an ingénue discards her
dirndls and gets ambition

By Liza



Barbara GETS GOING!



SIX MONTHS ago Barbara Britton looked at herself somewhat mournfully in the mirror and decided that something was wrong with her. Drastically wrong. Here she had been in Hollywood two whole years, and under contract to Paramount, one of the biggest studios in the industry, and she'd gotten nothing better than a "Hopalong Cassidy" and a few choice bit parts. She had played her

best scenes, without benefit of camera, at conventions and chamber-of-commerce shindigs, where pretty Hollywood girls are considered as necessary as long-winded speeches.

Other girls who have started at the same time as she had two years before were now going great guns at Metro, Warners, Twentieth Century—and, what hurt most of all, at her studio, Para-

mount! Some of those girls had been made stars already. Some were even having stories bought and tailored specially for them. Nothing was ever bought and tailored for Barbara. Here she was, twenty-four years old, "practically an old hag" (heaven forbid) and she hadn't even done anything of the slightest interest in front of a camera. Why? Barbara is a nice girl (as many a Hollywood wolf has discovered to his annoyance) and certainly not given to profanity. But when she got so-worked up she either had to smash a mirror or say "damn" she said "damn" wholeheartedly.

If there was anything to that old one about being beautiful and dumb (let us cliché while we may) Barbara would just have gone along casually in her pleasant manner, posing for publicity stills, tie-ups, holiday art, *et al*, and would have undoubtedly waked up one fine morning and found herself without a contract. But back of all that refreshing loveliness is a brain. Since she didn't know what was wrong with her, she decided to ask an authority. She called up B. G. De Sylva, the executive production manager of Paramount, and asked for an interview.

"Mr. De Sylva," said Barbara, "what am I doing next?"

"Nothing in sight right now," said Mr. De Sylva.

"That," said Barbara with an engaging smile, "is just what I suspected. What's wrong with me, Mr. De Sylva? Why don't I click as an actress?"

Well, when you ask Mr. De Sylva, a question, it seems you get an answer. "May I give you some fatherly advice?" he asked kindly, and when Barbara nodded, he gave it to her, right between the eyes—which, according to the photographers, are the most beautiful in Hollywood.

"He told me a lot of things were wrong with me," said Barbara. "I was a little stunned at first. But the more I thought about it later the more I realized how very right he was. One of the things he told me was that I'm too young for my years. After all, I'm not a child any more and I shouldn't go around acting like one. I should get rid of my childish ideas and have a more adult approach toward life. If you're not adult by the time you're twenty-four, you are clearly a case of arrested development. Then he said that it was silly for a tall girl to act like a little girl. I am five feet six, and I guess I did look pretty silly dressing like a five-one. He told me that I not only dressed and walked like a little girl, but I talked in a high voice like one. Well, it all boiled down to the fact that I lacked dignity—and that if I took stock of myself now, and worked on myself, I just might become eligible for Irene Dunne rôles. H'm, I certainly wouldn't ask for anything better than Irene Dunne rôles. That's for me, I thought to myself."

A few days later Barbara started working on herself. First of all she got a voice teacher who assured her that he could take the girlish shrill out of her voice and lower it until it was beautiful and deep and reeked with dignity.

"He had the weirdest sounds coming out of my throat," Barbara said with a laugh. "It was frightening. But even I can see that I have improved immensely. And in another month now he seems to think I will have a well modulated voice. Just in time for me to start the remake of 'The Virginian.' I'll be co-starred," she added happily, "with Joel MacCrea."

Next thing Barbara did was to look over her wardrobe. "I seem to have specialized on sweet little-girl dirndls," she said. "I had dozens of them. I gave them all away. I didn't have any hats. For two years—it seems I just loped around with my hair flying. When I think about it now I wonder why somebody at

(Please turn to page 82)

new

Film-Finish Powder

gives Shirley Temple's skin that smooth and flawless look . . .

Sweet-sixteen Shirley Temple, just beginning to wear make-up, chooses Woodbury Film-Finish Powder, made for the stars and you! For that screen-glamour-look you cherish!

New five-way blending creates stay-fresh shades, smoother new texture that clings, hides lines and blemishes, never clogs, cakes, nor turns pasty. Choose from eight film-star shades!



SHIRLEY TEMPLE David O. Selznick player, co-starring with Ginger Rogers and Joseph Cotten in "I'LL BE SEEING YOU" Shirley uses Windsor Rose to dramatize her medium pink-toned skin!

YOUR MATCHED MAKE-UP \$1 . . . Now with your big \$1 box of Woodbury Powder, you get your glamour shades of matching lipstick and rouge . . . at no extra cost. No change in the box—all Woodbury Powder now on sale is the new "Film-Finish."

Also boxes of Woodbury Powder, 50¢, 25¢, 10¢, plus tax



Woodbury **Film Finish** Powder

IT'S A MUSICAL HONEY!

BING
CROSBY

TWO
BETTY
HUTTONS

SONGS

by JOHNNY MERCER and HAROLD ARLEN

"Ac-cent-tchu-ate The Positive"

"Let's Take The Long Way Home"

"I Promise You"

"There's A Fellow Waiting In
Poughkeepsie"

SONNY
TUFTS

oo In Paramount's

HERE COME
THE WAVES^{oo}

with Ann Doran • Gwen Crawford • Noel Neill

Catherine Craig • Marjorie Henshaw

A MARK SANDRICH PRODUCTION

Directed by MARK SANDRICH



Beauty Blitz

Columbia's big new Technicolor musical, "Tonight and Every Night," is laid in London during the blitz. Against this dramatic background Rita Hayworth and Janet Blair are co-starred as showgirls who sing, dance and romance amidst the chaos. Chin up—the show must go on!





"THE TRUMPET" *Talks!*

Harry and baby Victoria just before nap time. Typical California baby, Miss Vickie is a one-garment type, in this case a lone diaper. Exclusive candid shows father and daughter in Harry's sitting room-bedroom.

Harry James answers his critics

By Neil Rau



Nation's number one trumpet tooter and husband of Betty Grable, at home, Harry, currently seen in MGM's "Bathing Beauty," is shown below going over new music for his band. Harry, "a passably good piano player" in his own words, often works out his own arrangements.





ew portrait of Harry James—and novel lamp designed for him. Harry, after years of travel, has now settled down, finds he prefers family life.



Getting ready for an appearance on the band stand. Note dressing room with plaid wallpaper, and Harry's gay red and white bathrobe.



Newest records are kept in top drawer of cabinet until Harry has a chance to play them. See Harry's trophy collection, and Betty's picture.

WE HAD been hearing complaints about the "Trumpet." We thought it was peculiar that he hadn't tried to defend himself. For the first time in his career, Harry James had been accused of going high-hat. They said he had refused to play requested numbers and was nasty to fans about signing autographs. This is a serious charge to make against a band leader, for we were sure that Harry realized that his fans could break him just as easily as they had made him successful. Had Harry's great movie success gone to his head? Was he pulling a Garbo for a publicity stunt, or just what? There was nothing else to do but go and ask the gentleman himself.

We couldn't get to him. Sorry, Mr. James is out. No, Mr. James is not in. Mr. James won't be back until late tonight. I was almost ready to believe that Harry was going high-hat. He had always been available before at any time convenient to the interviewer, but this time, he obviously didn't want to talk. Finally my phone rang and it was Harry. He was sorry I had had such a bad time getting to him, but it was the day he played at the Naval Hospital in Long Beach, rehearsed for a broadcast and had an official meeting with the heads of the studio to decide on a new picture for him. Could I meet him for dinner at the Hollywood Brown Derby about eight o'clock? He and the orchestra

were rehearsing in a nearby studio and he would be having dinner there. Would I? I certainly would.

Harry faced me across a plate of steak and potatoes, his favorite dish, and sounded off. "The reason I didn't answer those criticisms was because they were entirely untrue, and they were not worth answering. People who know me know I am not rude and that I appreciate rather than resent anyone's taking the time to ask me for an autograph or to play a special number. Sometimes there are too many requests for special numbers, and then we play the ones that are requested the most, to try to please the most

people. Occasionally that way someone might be slighted, but it certainly is not intentional. I make a sincere effort to sign every autograph that is requested. However, when the band is ready to play, I feel my first duty is on the bandstand to play for the people who have paid admission to hear the band. I excuse myself and then return to sign more autographs when we finish the set. This

(Please turn to page 60)

Wide World
Photo





Uncanny ex-
periences of a
who dared to
look where
intuition

"I Play Hunches"

by Irene Dunne

Irene Dunne and Charles Boyer combine their charm and talents in "Together Again." Here's the noted team in action, at right below. Lower left, Dunne and Boyer in a scene with Charles Coburn from Columbia's new romantic comedy.



pattern of life. Young as I was, my common sense told me to say "Yes" and my heart prompted me to say the same thing. For he represented everything any girl could want and everything I thought I wanted. Yet when he asked for my answer suddenly, as by the light of a flare, I saw the years ahead set out before me, orderly, conventional, without variation, had a hunch this was not what I wanted, said "No"—and sent my life moving down a different avenue. The right one for me.

WHEN I was sixteen, I fell in love, or believed I was in love, with a young man of twenty. He was handsome. He was charming. He came from a fine, old Kentucky family. He had tradition in back of him and bright prospects ahead of him. My family approved him. My girl friends considered him a "catch" and envied me like mad. He paid court to me with all the gallantries and graces and marriage, with him, would have been socially and financially secure; a gracious and civilized

Some years later I met my husband for the first time, at a supper party on the Biltmore Roof, in New York. Dr. Griffin was a member of another party that evening but he had a nodding acquaintance with someone at our table and contrived to join us. As we were introduced, I had a hunch—manifested, this time, by a quiet little voice, which said, "This is the man you are going to marry." "Don't be absurd," I whispered back, impatiently, but without much conviction for, by this time, I'd had con-



siderable experience with my hunches and had found them to be, almost without exception, prophetic and infallible.

After that first meeting, I did not hear from Dr. Griffin for some time. Which seemed odd, for he had asked for my telephone number and I'd supposed—and hoped—that he would use it. Well, this time, I thought derisively, my hunch has played me false. One morning, just as I locked the door of my apartment and was on my way to work, the phone

(Please turn to page 77)



A DAY WITH BING'S BOYS



Gary



Dennis



Phil



Lynn

Best way to know
Bing is to spend
some time with
the Crosby kids.
Here they are

By
Dick Mook



Bing, back from overseas, wears souvenir helmet.



Crosby as Duke Johnson in "The Road To Utopia."



Latest rôle requires this bewhiskered disguise.



Bing in studious mood for new Paramount comedy.

IT WAS on a bright and sunny morning I wandered on to the set of "The Road To Utopia" seeking a word with Mr. Crosby about his war activities. As mentioned before, there is no one in the picture business who gives more freely of his time and talents than "der Bingle" when it comes to entertaining the armed forces.

Spotting Bing on the far side of the set, I made my way toward him. Before I had taken a dozen steps there was a not so gentle tug at my coat, while simultaneously, it seemed to me, the Metropolitan Opera chorus was yelling "Mookie!" Glancing around I beheld the four Crosby youngsters—Gary, aged ten; the twins (Phil and Dennis) aged nine, and Lynn, aged four. They were all done up in full picture regalia. "What are *you* made up for?" I asked.

"Pitchers!" they yelled. "We're in pitchers!"

"Pitchers!" I echoed. "How come? The wolf howling at your door?"

"Helps pass the time," Gary explained laconically. "You know," he went on, waxing confidential without further preamble, "we haven't been to a picture show in weeks."

I cast an apprehensive and slightly jaundiced eye at them. Four faces with grim determination written on every one of them met my gaze. I know when I'm licked.

"Well," I began weakly, "I came over to get some dope from your old man. If I get it and if you're not on call this afternoon, we *might* take in the Hitching Post," the Hitching Post being a theater that shows only Westerns.

"We don't have to work this afternoon," screamed Lynn.

"Story trouble," the twins hollered.

"You stick with me, pal," Gary advised. "I'll see you get what you want. Tell you what," he went on, lowering his voice to a man-to-man key, "we're lunching in the café" (pronounced "calf" in the Crosby argot). "You come along and

you and the old man can volley chit-chat back and forth across the steaks—if any."

By this time Lynn had wandered off and was squirming in and out among the light standards. Bing saw Lynn before he noticed me. "Hey, you!" he bellowed, "what are you trying to do? Upset one of those lamps on you?"

Lynn glanced around in a panic, like a cornered rabbit. Finally, seeing there was no escape, he put his forefinger across his lips and shushed Bing, as he had seen the assistant director do when there is noise on the set. A laugh went up from the crew and extras.

"Look at that Geezer showing off!" Gary remarked disgustedly. "From that dead pan he's wearing you'd think he didn't know straight up but he's not overlooking any chance to be cute."

"Geezer?" I repeated, "Geezer" being a new one on me.

"Geegan, the Geezer," Gary explained. "That's what we call him."

At that point there was an agonized yelp from Barney Dean—a friend of Bing's and the boys'. The twins had given him a hot-foot. "Barney," Bing besought him when the hubbub had died down, "if you value my friendship—if you have any regard for my sanity—take them for a walk around the *other* stages. Take them for a walk around the stages at MGM. That's about as far as you can get from here." Barney and the kids left.

In an hour they were back, four pairs of jaws moving up and down as rhythmically as any cow ever chewed on her cud. They had scarce set foot on the stage ere Bing spied them. "Where'd you get the gum?" he demanded.

"Aw, *you* gave it to us," Gary reminded him. "We been chewing it all week. Why don't you break down and buy us a new package?"

(Please turn to page 91)



Three of the kids call on Pop at the Studio. Gary was in school.



That zany trio again: Crosby, Lamour, Hope in "The Road To Utopia."



You met her first in "Greenwich Village." You'll see her again in "Nob Hill," with George Raft. You'll want to keep up with Vivian Blaine.

Cherry Blonde In Black

Solving THE MACMURRAY MYSTERY



AN AUTOGRAPH hunter stopped at Fred MacMurray's table. He got his signature and, gazing around the restaurant, asked, "Are there any more of 'em here?"

Brother, the answer to that is "No!" For MacMurray is probably the only star in Hollywood whose list of leading ladies reads like a Hollywood Who's Who. He has talked with, fought with, made love to, pursued and been pursued by more glamorous ladies than Don Juan himself. Ann Sheridan, Claudette Colbert, Irene Dunne, Madeleine Carroll, Paulette Goddard, Marlene Dietrich, Barbara Stanwyck, Rosalind Russell, Dorothy Lamour are just a few of the glittering gals who have shared the clinch in the fade-out. Stately ladies, petite charmers, blondes, brunettes and redheads have lured him on through thousands of reels of film.

Paramount handed him some \$400,000 for the above activities last year, but it's a cinch he repaid the Paramount coffers with a bigger box-office sum than that. Not bad for a lad who once couldn't even get a job as a carpenter at the same studio. And the effect of such heady glamor and steady cash? Fred MacMurray is one of the most soundly and happily married men in the hills of Holly-
(Please turn to page 70)

"I'm just not good copy," says Fred — and then gives us this swell story. New photos show him in latest rôle in "Where Do We Go From Here?" musical fantasy which co-stars Joan Leslie, left, and June Haver, at top of page.

Why don't you know more about Fred MacMurray? You'll find the answer in this exclusive interview, first he has given in several years

By Bee Bangs





John Hodiak



June Allyson

YOU MAY HAVE all the greatness in the world, the greatest talent imaginable, but unless you have that intangible, (not necessarily sexy), quality that makes you popular, you will starve! That certain quality is an intimate "something" that affects not only the audience as a whole, but each individual. This, combined with sincerity and honesty of purpose, makes a successful movie star.

Before naming my choice of those I predict will succeed and win stardom within the next year, I want to bring to your attention the two players whom I think have made the greatest improvement in themselves over and above any other players in Hollywood. They are Robert Taylor and Paulette

Goddard. Here are two screen personalities who have developed themselves into competent players of rôles. Each has done a fantastic job of learning what the picture business is and doing their job well. They are not younger players, but are two fine examples of development of talent. I might add that in each case they have done it by themselves and with full realization of what they were up to, and have achieved their goals and more. And now for my predictions.

DIANA LYNN:

Diana Lynn has a sweet, lovely quality, and I predict that, if given the right parts, she will reach top stardom. There is



Peggy Ann Garner



Gene Kelly

*Jane
Crawford*

PREDICTS

**Famous star selects the six
players she thinks will win
Awards first and fastest**

a freshness about her that makes you think she should be cast as the ingénue, but as everyone who saw her in "The Major And The Minor" knows, she belies everything she looks, which is an amazing combination. She is a versatile young actress, and her career will have many facets.

JUNE ALLYSON:

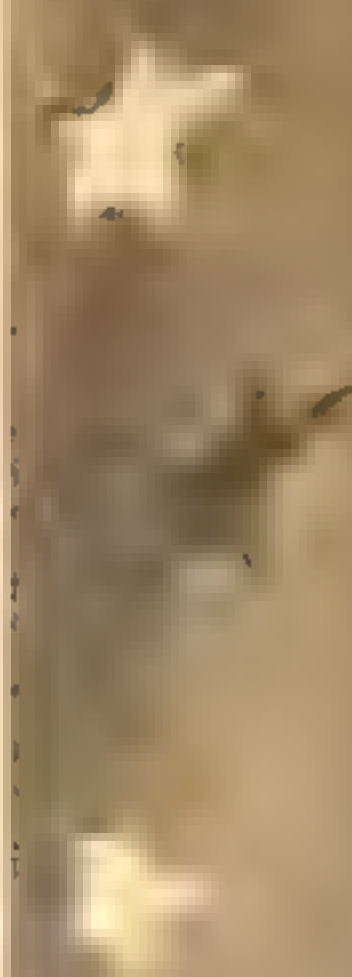
June Allyson has a quality that will allow her to act forever. She has vitality, a friendly warm quality, but I do think she should have varied rôles. She could be a wonderful young dramatic actress and doesn't need music to back her up. She could become a great young (Please turn to page 88)



Diana Lynn



Robert Hutton





Ssh!

IT'S A SCANDAL

It's a "Royal Scandal" directed by Lubitsch, starring Tallulah Bankhead, William Eythe, and Anne Baxter. First st



"A Royal Scandal" is the daring new version of "The Czarina," with Ernst Lubitsch, past-maestro of movie innuendo, at the megaphone; dynamic Bankhead as the gay lady of royalty, and sweet Anne Baxter, below, as the lively maiden who challenges Tallulah's supremacy in love. Bill Eythe, popular new boy, is kept busy between them.



By
Dora
Albert



GOING ON *Sixteen*

Jane Powell "grows up"—but only for one scene in her new picture. She's still Hollywood's most unspoiled 15-year-old

WHEN YOU watched "Song Of The Open Road," you saw for the first time Jane Powell, the fifteen-year-old singer who, some experts predict, may be the Deanna Durbin of 1945 and for years to come.

Recently on the set of "Delightfully Dangerous," I saw a startling transformation. The scene was a garden party in a lavishly decorated garden in New York. A group of uniformed men surrounded a lovely, oomphy girl of about twenty. Her dark hair was done (Please turn to page 64)



"Delightfully Dangerous," the new Charles R. Rogers production, presents Jane and Connie Moore as sisters, left. Above, the little Powell girl with maestro Morton Gould, rehearsing a number. Top, transformation: Jane made up to look twenty for a scene in the picture. She sings with Gould's 85-piece orchestra.

By
Hattie
Bilson



Meet the brand
new Betty Hutton

Taming OF THE SCREWBALL



TRACKING down Betty Hutton, as a rule, is easy. You simply stand still and listen. When you hear the blast, a fine blend of college rooting section and three alarm fire, you've located your favorite brand of "murder." Betty is leaving for San Francisco, enroute to the Army camps of Honolulu and the South Pacific, so you take your stand in the middle of Grand Central Air Terminal and concentrate. No use. You don't hear anything that sounds like a betty-hutton going off. She's there all right. Ahead of schedule in her eagerness to get started. But she is waiting *quietly*.

For Hutton, silence is practically a disguise. So is the trim near-uniform dreamed up for her by Paramount designer Edith Head. The suit is smooth and extremely becoming, made of sand-colored Air Corps officers' cloth, with Camp Shows insignias prominent on left sleeve and cap. The latter is definitely WAC-cky and a perfect topper for Betty's cropped curls. Flat-heeled oxfords and brown shoulder bag complete the flying ensemble.

A gawky kid stares pop-eyed with admiration while Betty obliges with her autograph. "Gee, Miss Hutton, you sure look super. I never saw anybody look so super. What I mean is, you're just super, that's all!"

Junior is in a rut, but Betty smiles and pats his shaggy head. "Thanks for those kind words, son. It's really—er—super of you to say so."

Coming from Betty Hutton, this sort of mild gabbing is positively hair-raising, as is the fact that she has occupied the same chair for the past five minutes without once galumphing across the waiting room to backslap a pal or scream "Lover Boy" or "Dream Boat" at embarrassed acquaintances. Not an ear has been tweaked or a bald head kissed although there are several handy, a weird state of affairs with Betty in the immediate vicinity.

Nervously you grope for a topic to start Hutton off. Clothes, you decide. Your eyes pick out her airplane luggage. "Those bags must be crammed with glamor. Low-cut evening gowns and scanty playsuits to give the boys a Gee-Eyeful."

"You'd be amazed," whispers Betty. "I gave the matter plenty of thought and decided against slinky clothes. I figure men in service have troubles enough without the added feature of a semi-strip tease from Hutton to keep them awake nights. I don't want to be a *problem* to the Army. No slink. Just some cotton shirtmakers in pretty colors and a couple of suits. And some slacks to relax in. Can't get along without my 'relaxing clothes.'"

You become more confused every minute and finally explode. "What's this all about? Whispering—sitting still—dressed in those conservative clothes? Where is the Blonde

Blitz? The Magnificent Screwball? The Hutton Bomber?"

Betty beams. "So the change is noticeable. Man, that's solid! After knocking myself out for years, this 'how j'do' routine is a slide for home. No more screwball antics for me. From now on, I'm so proper, Emily Post consults *me*." Her mouth curls with the beginning of a grin which is quickly suppressed. "Maybe my last picture, 'Here Come The Waves,' had something to do with it. I play twins; blonde *Susie* who is a lot like me, and red-headed *Rosemary* who is normal. I howled when they first told me the red wig gave me dignity. 'That's what I've always wanted,' I said. 'Dignity' I said. 'Imagine me with dignity!' After a while, though, sweet *Rosemary* began to get under my skin, and I couldn't help thinking how much like me and my own sister those two characters were."

"I was a freckle-faced, tow-headed kid and skinny to boot. Marion was gentle and pretty, and everybody paid her a lot of attention. Mom's friends used to say it was a pity I wasn't more like Marion. What they didn't know was that I felt the same way about it. All that noise I made was merely an act—a lonely kid's defense. After a while, it stopped being an act. It was me."

Every advance in Betty's career was made via screwballism. In her own words, "The only way I could reach the top in the entertainment world was to tear down things enroute." When Vincent Lopez fired her from her first worthwhile job as vocalist in his band, Betty went wild. "When you get the axe, it follows that you lose your head. I lost mine during my final performance. I yelled! I screamed! I sent the mike crashing! I swung on the curtain, finishing my number on top of the piano, beating the trombone player's head like a drum. I expected my notice lovingly enclosed in a straight-jacket. Instead, Lopez gave me a raise and a new contract stipulating that I have hysterics at every performance."

That was the beginning of Betty's professional career as a madcap. Her personal appearance tours have turned half the population into gluttons for Hutton. Give her a cheering crowd and there's no telling what she will do. On her last bond tour, instead of remaining in the procession down Chicago's Euclid Avenue to smile and wave like a movie queen, she had her car driven right up to the grandstand so she could leap out and kiss the startled mayor. In Detroit, her home town, she went completely beserk. She hopped out of the jeep and onto the back of a policeman's motorcycle, zooming up one side of the street and down the other, grabbing any familiar figure in the crowd, and throwing the entire parade into utter confusion.

Her escapades are often as much (Please turn to page 83)

Facing page shows Betty at her zaniest—as she is in "The Incendiary Blonde." But, below, you'll find another phase of her personality—developed for her tour of the South Pacific. Right below, leaving improvised dressing room ready to face thousands of applauding sailors at the U.S. Naval Air Station, Pearl Harbor, where she appeared with her USO Camp Show recently. Left, below, the blonde bombshell introduces Arthur Herbert, and, far left, Virginia Carroll, acrobatic dancer of Camp Show No. 370.

Official Photographs, U. S. Navy



DIANA LYNN is growing up. The baby-faced killer of "The Major And The Minor" and "Miracle Of Morgan's Creek" (surely you remember her lethal repartee in those kid sister rôles) has graduated to sub-débutante parts. Before she could get into a rut playing blistering brats, Diana maneuvered herself into the rôle of *Emily* in "Our Hearts Were Young And Gay," a fond memoir of the flappers of the early 20's. Paramount is so pleased with the result that they have assigned her to two more, "Our Hearts Were Growing Up" and "The Trouble With Women."

This fits in with the kind of career Diana has mapped out for herself. At eighteen, she has a clear idea of what she wants to do. "I've grown to realize that I'm no Hedy Lamarr," she told me recently, adding wistfully, "I'll just never be glamorous!"

Wearing baby-blue and speaking in her funny, appealing, cracked little voice, Diana seemed the antithesis of exoticism. Her round, child-like face and her neatly-brushed ash-blonde

hair ("I'm sort of a half-hearted blonde") offered up no smoky vision of secret sin. Her métier obviously is the ice-cream emporium rather than the cocktail lounge. And being a sane youngster, she is aware of it.

"I'd like eventually to do Jean Arthur parts or Margaret Sullavan parts—you know, that sort of pixie thing. I don't want to be put into ick ingénue rôles," she said.

Diana typifies the younger Hollywood player of today. She is quick and bright and, unlike many of the preceding generations of movie kids, she is not taken in by the romantic hulla-baloo built around the film capital. She is aware that acting is her job and that, away from the studio, there is another and sometimes completely different world.

As she puts it, "I like being in the movies, but I don't think I'm dazzled by the glamor of it any more. I got over that when I was fourteen or fifteen. I sat around for two years doing nothing and grew to realize that I'm no world-shaking beauty and that if I finally do get anywhere in a motion

From those kid sister rôles, Diana Lynn has graduated to sub-deb parts. Here she poses as the brat who made such a hit with movie audiences in "The Major And The Minor" and "Miracle Of Morgan's Creek." Facing page, however, shows Diana can be glamorous, as the gifted young pianist appearing as guest star on Kate Smith's radio program.



As Betty Hutton's kid sister, right, and with Ginger Rogers in "The Major And The Minor," above, Diana scored. Now she'll follow up her success in "Our Hearts Were Young And Gay" with "Our Hearts Were Growing Up" and "The Trouble With Women."

picture career, it will be through extremely hard work.

"So far as Hollywood itself is concerned, I think you can be in pictures without being of pictures, if you know what I mean. In the movies, as in most business, it is possible to become completely engrossed. You can meet your friends and talk with them about nothing else except pictures day and night. People have buried themselves under the Hollywood Reporter and never gotten out of it. I think one should try to have other interests."

Diana's clear-headedness undoubtedly comes from a sense of independence instilled in her by her parents, Mr. and Mrs. Louis Loehr. Her father is an executive with a Los Angeles oil supply company and her mother has long been one of the outstanding piano teachers in that city. She was born in Los Angeles on October 7, 1926, and christened Dolores. This was soon discarded for the pet name Dolly, which Paramount later changed to the easier-sounding Diana Lynn. Her movie career was accidental rather than planned.

"When I was a child I never thought much about going into pictures," she recalls. "At one time I wanted to be a movie star, of course, but then I also wanted to be a nurse and all the time there was the piano in back of my head."

Diana was given piano lessons by her mother almost from the time she could walk. When she was six she was already playing solos for various women's clubs and civic organizations. At the age of eleven she was chosen as pianist for the Los Angeles Junior Symphony, with which group she remained for two years. The orchestra grew in size and importance, attracting attention throughout California. When she was twelve, she received the thrill of thrills when Leopold Stokowski visited the group and she, with the others, played for the famed conductor.

Chance brought her to the attention of Paramount. In 1940, that studio was planning to produce "There's Magic In Music," centered around the Interlochen, Michigan, summer camp project for juvenile musi- (Please turn to page 88)

Glamor-less Girl?

By
Irving
Drake

"I'll just never be glamorous!"
says Diana Lynn wistfully. But
that, Diana, depends upon
your definition of glamor



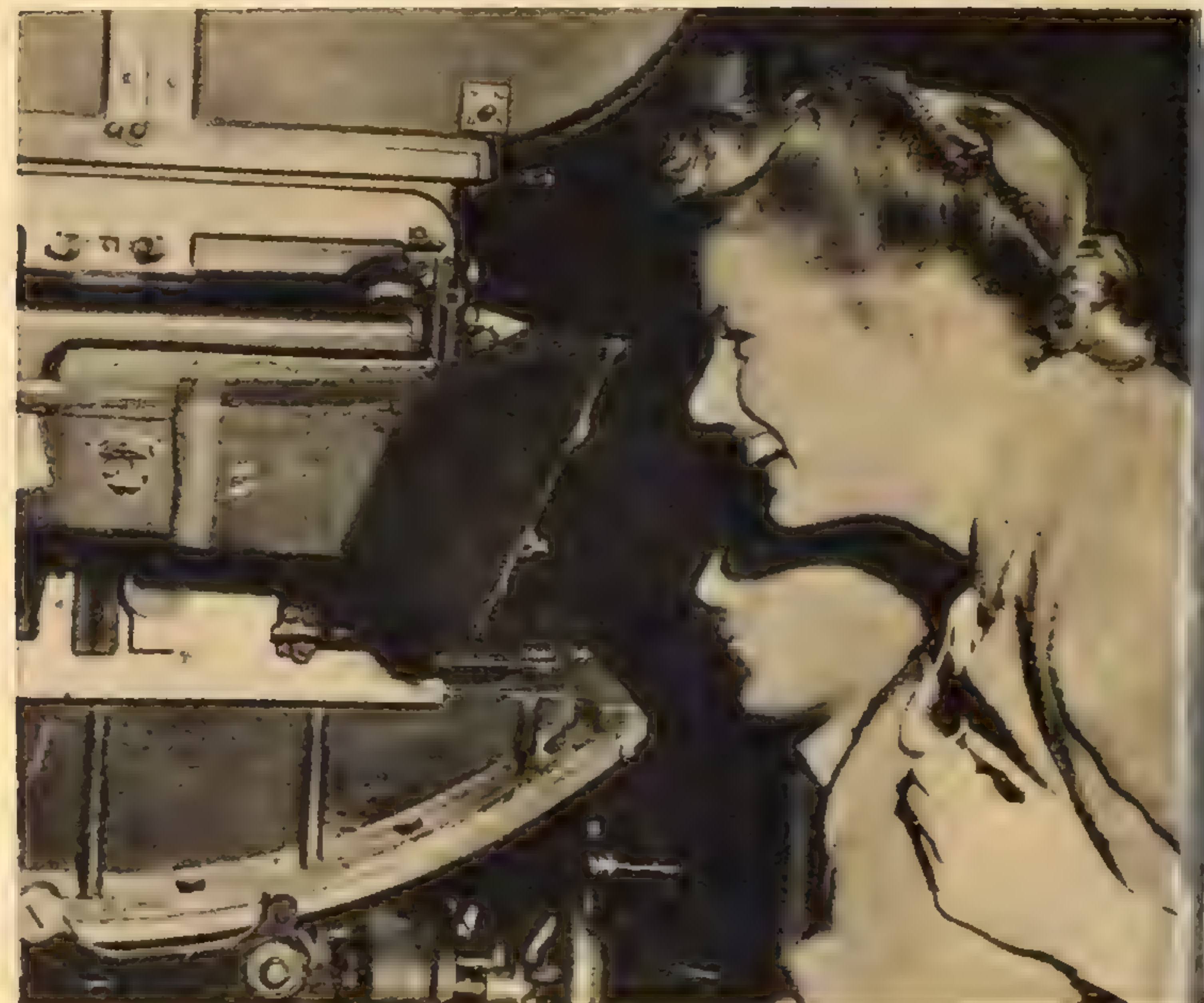


WATCH BERGMAN WORK

Bergman's artistry captures tense drama for Hitchcock's "Spellbound," while her genuine sincerity makes friends of cast and crew



Bergman reacts to the Hitchcock policy: "Keep 'em laughing." And so does Lowell Farrell, the assistant director of the film.



Ingrid finds amusement looking through Jack Warren's camera. You'll see what she's laughing at when you see the picture.



Ingrid serves the cake for Alfred Hitchcock's birthday on the set.



In her rôle of psychiatrist, Ingrid has difficulty in straightening out the emotions of her patient, played by Gregory Peck.



Gregory Peck takes it easy while the hairdresser furnishes La Bergman's crowning glory with another pin before the cameras roll.



Star's face reflects dramatic suspense of scene she's watching Adele Cannon, script girl who keeps tabs on minor details.



Gregory Peck points the finger at Ingrid Bergman in this scene, but does she know anything about the unsolved murder mystery?



More than fifty members of cast and crew join in the celebration.



Ingrid and Greg find a mutual interest—the theater, of course.



Getting ready for the big scene in which important clue will be found.



Noted director has a new
slant on those ambi-
tious folk who yearn
to crash Holly-
wood gates

SO— YOU SHOULD BE IN *Pictures!*

By Fritz Lang

IF THE dictionary had a defini-
tion for a Hollywood producer
the popular description would be
an egomaniac with 16 secretaries, 18
telephones on his desk, a blonde on
each knee and 64 disconsolate people
waiting in his outer office.

In other words, a producer is a
prize nut who has a big job, little
sense and positively no feeling for
other people, as immune to the out-
side world's troubles as a clam.
That's what people think. And how
wrong they are. I know several
Hollywood producers. They live in
shells because everyone wants to give
them a lefthanded Dale Carnegie.
People want to make friends with
them so the producer can use his
influence to get them a job in the
movies.

Of course, they're well paid and
have a lot of power. But it's no fun
to feel that every time a pretty girl
smiles at you she's doing so to show
those pearls that ought to be in front
of a camera. Or when you meet an
old friend, even relatives, they pop
up with ulterior motives.

A producer friend told me this
story. I'm quoting him:

I remember Uncle Joe and Aunt
Sue as being two kindly, lovable
people with whom I spent many
happy hours as a youngster up until
(Please turn to page 95)



Director Lang, left, with his star of "The Woman In The Window," Joan Bennett. Above, on the set with producer William Goetz and, below, with Eddie Robinson.





Possessed ...

**by a Love
that Destroys!**

Two men locked in
deadly conflict over this
fascinating woman ...
dangerous secrets
behind her lips, strange
fear in her eyes.

HEDY LAMARR
GEORGE BRENT • PAUL LUKAS
“Experiment Perilous”

with

ALBERT DEKKER • CARL ESMOND • OLIVE BLAKENEY
GEORGE N. NEISE • MARGARET WYCHERLY

Produced by Robert Fellows. Directed by Jacques Tourneur
Screen play by Warren Duff

From the gripping pages of Margaret Carpenter's sensational best seller.

Within these
walls ... evil
things take
place.

ANOTHER
OF THE
GREAT
R K O
RADIO
PICTURES



To Families and Friends of Servicemen: This is one of the films chosen by the War Department and provided by the motion picture industry for showing overseas in combat areas, Red Cross hospitals and at isolated outposts.



Play Day for Ella

The candid camera catches up with Ella Raines on one of her rare days off from picture - making

Time flies as Ella calls a friend, eats breakfast, shampoos the puppy, takes a sunbath, and finally writes a letter to her husband. Scene still at bottom of the page, with Charles Laughton in "The Suspect."



Lovely . . . is the Word!

DEANNA in TECHNICOLOR for the First Thrilling Time!
with the Miracle Melodies of JEROME KERN!



Deanna
DURBIN

CAN'T HELP SINGING

IN TECHNICOLOR

with **ROBERT PAIGE**
AKIM TAMIROFF

SIX NEW SONGS!
"More and More", "Californ-i-ay",
"Any Moment Now"... and others!

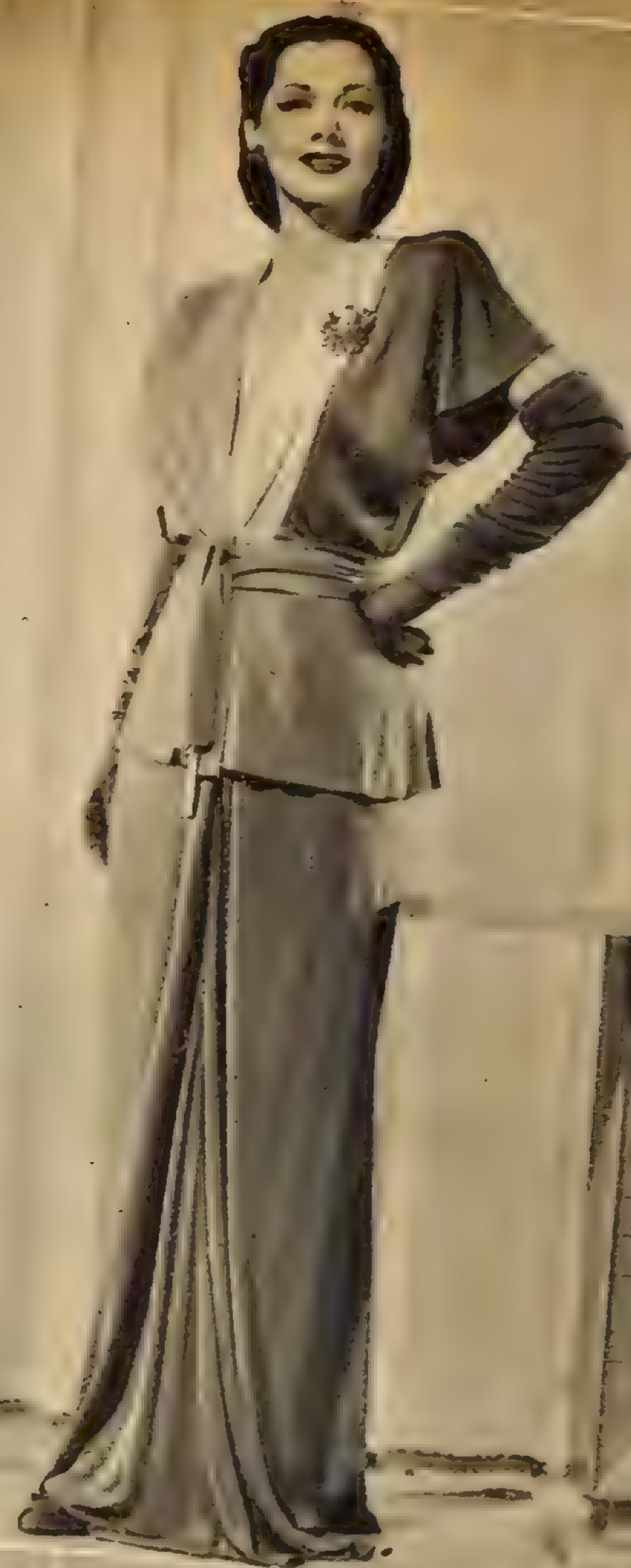


DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ

Directed by FRANK RYAN Produced by FELIX JACKSON Assoc. Producer FRANK SHAW Music by JEROME KERN Lyrics by E. Y. HARBURG

Screen Play by LEWIS R. FOSTER, FRANK RYAN • Story by John Klorer, Leo Townsend • Based on "Girl of The Overland Trail" by Samuel J. and Curtis B. Warshawsky • A UNIVERSAL PICTURE

"One Woman" FASHION SHOW



Maria Montez, star of "Queen Of The" models her new glamor clothes. Left, bl evening, brightened with sequins. Above color combination: moss green for the skirt and one side of the jacket and dec lum; brown and gold for the other side jacket. Below, brown gabardine with sli tipped by cut-away jacket which reve beige and brown striped weskit unde



perfectly suited for the exigencies of her trip, the camp show tour scheduled by the Hollywood Victory Committee, Maria is trim in blue grey bound in navy blue bengaline, designed by Irene Saltern (right). Closeup below shows Maria's favorite new hat, tiny adora fashioned of sable, worn with matching scarf.

Selected by the California apparel market as their choice for "one woman fashion representative," Maria Montez was presented with a complete wardrobe for her Camp Show tour scheduled by the Hollywood Victory Committee

For dress-up occasions, to cheer up the soldier boys on her tour, Jean Carol designed for Montez the short dinner dress below. It is black crepe, with the side drape for which the designer is noted. The new broad shoulder-no sleeve effect is emphasized through a softening border of sheer black lace. A matching border of lace is carried down on the skirt to outline the side drape.

*Exclusive photos by Freulich,
Universal Pictures*



Gracie Allen joins the line of autograph seekers, intent on getting Van Johnson's "John Henry."



Here's Hollywood

GOSSIP BY WESTON EAST ★ CANDIDS BY GENE LESTER

IT'S BACK to the soil for Alan Ladd, if he can find a ranch close enough to commute to Hollywood. It was Joel McCrea who sold Alan on the idea. He's got Alan so interested in the project, all his spare time is spent reading up on fertilizing and fumigating.

EVER SINCE she returned from an overseas trip, Annie Sheridan has been receiving mysterious phone calls. When she answers, there is no one there. Just a record playing "The Song Of India." Ann strongly suspects Bruce Cabot and Errol

Flynn of having their little joke. As if she could be forgetting her experiences in India so soon!

AFTER his divorce from Gypsy Rose Lee, Alexander Kirkland, her ex-husband, flew out to Hollywood to dispose of their household furnishings. To give you an idea of the public's reaction, when the stuff was put up for auction the crowd went mad outbidding each other for the exotic Venetian bed slept in by the famous strip-teaser. The bed was on display for days. Some wag had affixed a sign, "Gypsy Rose Lee Slept Here."

Sport of kings attracts stars to Hollywood Park. From left: Randy Scott and Fred Astaire; Kay Williams and Van Johnson; Errol Flynn and Bruce Cabot.





and gray moments are expressed at the track by George Raft, left, George Burns and Gracie Allen, center, and Merle Oberon and Bill Girard, at right.

PAULETTE GODDARD is a very excited and disappointed young woman. She and her Captain Burgess Meredith are expecting the stork in about six months. We used to think Paulette knocked herself out over a new hunk of jewelry. But you should see her excitement now. However, she wishes the news hadn't leaked out so soon. If she wants to know how, she might question the elevator operator in her doctor's building. 'Tis said this is the source that tips off the press.

FIVE HUNDRED hysterical, howling females forced Clark Gable to leave a radio station via the fire escape. It was his first public appearance since returning to civilian life. "And flying in a bomber over Europe is supposed to be dangerous," cracked Clark to the cops who came to his rescue.

CRAIG STEVENS walked into the market where he and Alexis Smith have been trading since the day they got married. A new clerk walked up to him. "I'd like two pounds of bananas," said Craig. "Do you have a baby?" came the unexpected reply. "Wh-y-y no-o," stammered Craig. "We've only been married six months!" It wasn't until he got home (without the bananas) that Alexis explained that bananas are scarce, therefore only sold to families who need their nourishment for growing children.

REMEMBER ten months ago when Weston East reported that Hedy Lamarr was furnishing a nursery? Even that far back she was planning on having the baby that is now actually on the way. The day that Hedy definitely found out it was true, her husband, John Loder, was driving home from the studio. His radio was on and over the air he heard it announced once again that he and Hedy were expecting. When he got home he told Hedy about the silly rumor. It was then that Hedy told him the rumor was finally no rumor!

BETTY GRABLE is disconsolate. She's convinced it isn't practical for her to accompany Harry James when he takes his band out on a series of one night stands. "I tried it once and got into trouble," Betty confided to Weston East. "After all, Harry is an important celebrity in his own right. It was his show and I thought I could just go along as his wife. But I was so criticized because I didn't give a lot of interviews, I've decided that much as I miss Harry, it's better for me to remain at home in the future."

"DORIAN GRAY" is in love! Or, in other words, Hurd Hatfield, whose movie fate rests on the public's reception of him as Oscar Wilde's notorious hero, has fallen hard for Virginia Hunter. She's an ex-ballerina, who danced for Garbo in "Two-Faced Woman." Virginia, who is under contract to MGM, met Hurd on the lot. It was one of those things from their first exchanged look.

JUDY GARLAND'S gift to the boys overseas was a recording titled, "Have Yourself A Merry Little Christmas." Judy broke down in the midst of making it and had to start all over again. When she finished there wasn't a dry eye in the room.

SONNY TUFTS finally found himself a house to live in—but now he can't get a telephone. Just to make sure he won't oversleep and be late to the studio, he's put the neighbor-

hood kiddies on his private payroll. Each one gets twenty-five cents a week. They take turns ringing his doorbell at six-thirty each morning.

TURHAN BEY may take himself seriously, but he does have a sense of humor about Lana Turner. The day she had to get down on her hands and knees and scrub a barracks floor in "Women's Army," the torrid Turk showed up on the set at nine in the morning. He came supplied with pipe, magazines and a box of candy. He stayed until six that night. Lana was tempted to let him have a bucket of dirty water. At the last minute she weakened.

DOLORES MORAN and Dean Harens have discovered each other. The way it happened couldn't be more romantic. Dolores was trying to get Warner Bros. on the phone to talk to the casting director. Dean was also calling the same studio, trying to reach his friend John Dall. The wires got crossed and Dolores and Dean found themselves talking to each other. Being that they have mutual friends who had been threatening to bring them together, they made a date. They've been dating steadily ever since.

DESPITE all those shows she's put on somewhere in the South Pacific, Betty Hutton has gained ten pounds. She wrote to her wardrobe woman at Paramount and told her to make the changes on the model they use when they fit Betty's clothes for her pictures. "Be sure that you add the extra weight in the *right* places!" kidded Betty.

DOROTHY LAMOUR'S new album of Hawaiian melodies is a honey. Because she spends most of her time in San Bernardino keeping house for her husband, Dotty isn't able to do as much as she'd like for the USO. So she's sending albums of her songs to Army camps all over the country. It's her way of saying it with music.

WITH BEWILDERING succession, events in Eleanor Parker's life have left her wondering if stardom is worth it. Not long after she won the coveted rôle of *Mildred* in the remake of "Of Human Bondage," Eleanor confided to intimates that she wanted a baby more than anything else in the world. The day the picture was finished she received word that her husband was due back in this country. Eleanor seemed overjoyed. Then he was confined in the San Diego naval hospital. She eagerly visited him as often as possible. Then *she* was rushed to the hospital for a necessary appendectomy. From her sick bed Eleanor announced her plans for divorce. Her friends, her studio, everyone in general was simply astounded. Some think it was her husband who decided on the issue. No one *actually* knows. Careers come high in Hollywood.

A RUMOR, constantly repeated, can become an actuality in Hollywood. Bob Hutton and his beautiful wife, Natalie Thompson, were merely going through those first-year adjustments. The gossips gave them no rest, however, until eventually they found themselves in the midst of a trial separation. Right now it looks like they'll be back together even before you're reading this. Those who seem to know feel that Natalie could be a bit more tolerant of Bob. He's quite young. His career is still thrilling him beyond words. He probably has a lot to learn but he's so eager and willing, no one could doubt his sincerity.

EVE ARDEN is about to become a mother. By the time this reaches print, there will be a little girl occupying Eve's spare bedroom, which has been converted into a nursery. How do we *know* it will be a little girl? Because Eve is adopting her. It's all been done quietly because, like other Hollywood "mothers," Eve feels the less attention given the adoption, the better it is for the child's welfare. Eve couldn't be happier.

IT JUST so happened that the wives of Dane Clark, John Garfield and Gene Kelly decided to go to New York at the same time. Dane, John and Gene, being temporarily grass widowers, each called up his friends. Those who weren't out were busy. Finally, the three unattached male stars who couldn't find a single place to go or a single thing to do, ended up at Schwab's drug store for a soda. They were so happy to see each other, they spent the rest of the evening ribbing themselves. It's true, girls, so help us!



Glamorher Alice Faye finds herself catching Mrs. Mark Hellinger's infectious laugh. We'd like to have heard the story, too. Alice still likes playing "Mother" better than any film part offered lately.

"THREE Little Sisters" is certainly an appropriate theme song for Maria Montez these days. Lucita, Consuelo, and Adita, all younger than Maria, have arrived in this country to make their home with their famous sister. They won't be forgetting their first day in Hollywood in a hurry. Maria bought them new wardrobes, rushed them over to Westmore's for an original hairdo, took them to a broadcast and hired an English teacher. Maria says it's the most fun *she's* had since she hit Hollywood.

FOR TWO years Dane Clark has struggled along, hoping someone would eventually give him his break. Then came the night they previewed "The Very Thought of You." Instead of beautiful Eleanor Parker and handsome Dennis Morgan walking off with the laurels, it was Dane's wonderful comedy that kept the audience applauding. The next day they called him into the front office. Salaries are frozen but they did offer him a wonderful bonus. Now the same producers who were too busy to see him are searching frantically for Dane Clark rôles.

KATHRYN GRAYSON'S new home is being done by Helen Conway, the famous decorator who did such a sensational job for Ann Sothorn and Hedy Lamarr. Before she closed the deal, however, Kathryn insisted on one clause in the contract. She was leaving on a tour. While she was away the painters and wallpaper hangers must agree to feed "Throckmorton," the St. Bernard, and "Midnight," the cat. With servants at a premium these days, Kathryn cleverly solved her problem.

GREER GARSON'S forthcoming appendectomy couldn't have MGM more upset. She's their most valued piece of property but unfortunately getting an appendix removed is one thing Greer's stand-in can't do for her.

IRENE DUNNE'S daughter, Mary Frances Griffin, celebrated her ninth birthday by visiting her famous mother for the first time at the studio. Barring none, Irene has the



Gloria De Haven dines with John Payne at Ciro's. Above right, Claudette Colbert and Don Ameche rehearse for De Mille air show.



Loretta Young and Joe Cotten have co-starring rôles in Screen Guild air drama.



nicest mannered child in Hollywood. She's sweet and simple and not embarrassingly well-mannered like some of the over-disciplined children of movie stars.

THERE'S a glamorous market out on the Sunset strip in Hollywood. The employees are so star-conscious, they have autographed photographs of all their famous customers. Needless to say who gets the best of everything! In the vegetable department there's a framed photo of a star you all know and love. Maybe she was kidding but she *actually* signed it. "To Tessie, I think your squash is lovely!"

DIRECTOR Eddie Buzzell was trying to get an important scene out of little Margaret O'Brien. "Do it real good this time and I'll get you anything you want," bribed Eddie. Margaret did it real good. "Now what can I get you?" said Eddie. Margaret regarded him seriously. Without batting an eye, she answered, "Ginger Rogers' autograph!"

HIS WORK in "A Royal Scandal," opposite Tallulah Bankhead rates stardom for Bill Eythe. With five pictures under his belt and three thousand fan letters a month, Bill has made magnificent strides. He still hasn't forgotten how to blush, however—especially when he's reminded about his tights splitting during a love scene with la Bankhead!

BEFORE he became a movie star, Zachary Scott started out in life as a rigger in a Texas oil field. With every star on the Warner lot wanting him for her leading man, Joan Crawford won out and Zach gets the big lead in "Mildred Pierce." To top it all, a forgotten oil well he partially owns suddenly came in. Things are going great for the great Scott.

THE BOYS on the boat with Gig Young regarded him as just another seaman. But when the transport landed at their first undisclosed port, a movie was shown on deck. It was Bette Davis' "Old Acquaintance." When Gig came on the

scene, now that his head is clipped and he is minus a moustache, no one recognized him. Gig was just as happy. Then one character did. What followed was close to a panic. Gig took a terrific ribbing but secretly loved it.

A PEST at a cocktail party was finally squelched by Charles Laughton. "Tell me more about yourself," said the bouncing Britisher. "I just love horror stories."

UNLESS he reads it here, George Jessel will never know that he was the victim of a rib. In a popular Hollywood restaurant a big, good-looking Army lieutenant came over to Georgie's table and accused him of stealing his girl. Jessel was too surprised and confused to notice that a famous he-man star was sitting at a nearby table, doubled up with laughter. Weston East promised he wouldn't divulge the name. Think back over your list of stars who like to play practical jokes. We'll give you a clue. It *isn't* Errol Flynn!



Lt. James W. Watson and T/Sgt. Samuel J. Davis get Cheryl Walker, June Haver and Marjorie Weaver to sign their "short snorter," comprised of both American and foreign legal tender.

Two of Uncle Sam's servicewomen, Virginia Chaffar and Norma Johnson, are the happy recipients of the big celebration the USO gave for five millionth serviceman. Below, with Bob Hutton, Joan Leslie and Bob Hope.



Jack Benny, above left, with Mary Livingstone, George Montgomery and Dinah Shore. Above, Joan Fontaine and Randolph Scott.



Ella Raines' "date" at the Mocambo is her husband, Major Trout of U. S. Army Air Corps.

SCREENLAND SALUTES

"Guest In The House"

Daring new drama has superlative cast of splendid performers



Hunt Stromberg's finest production is "Guest In The House." Director John Brahm has made the most of his unusual cast, with Anne Baxter as the neurotic girl who almost wrecks a happy household; Ralph Bellamy as the artist husband, Ruth Warrick as his wife, Marie MacDonald (right, and below) as model.

In such a cast there can be no "best" performance; but Bellamy's return to the screen is stirringly celebrated. Misses Baxter and Warrick excel their past portrayals, and Marie MacDonald, gorgeously blonde and shapely as Bellamy's realistic model, foreshadows a great future as a movie siren with a sense of humor.



*Daughter of a Major overseas,
Patricia Ann Jones, daughter of
Major and Mrs. Howard P. Jones
of Nyack, New York, engaged to
Charles Roebeling Meissner, Jr.
of the U.S. Navy.*

It's easy to see why her tall blond Navy fiancé adores Patricia!

There is a bright, warm aliveness about her that is infinitely endearing—and she is so lovely to look at! Eyes of deep, sparkling brown . . . rich, glossy hair . . . and from the tip of her little pointed chin to the top of her smooth high brow, a skin as arrestingly beautiful as a new-opened rose.

Like so many other engaged girls, Patricia trusts her flawless complexion to Pond's Cold Cream.

"I began using Pond's when I was in college at Northwestern—and loved it right from the start—it's such a soothing, silky-textured cream!

"Then, while I was studying acting and stage make-up at the American Academy of Dramatic Art, I grew to respect Pond's more and more. It does such a grand job of removing make-up and of keeping my skin *really* clean and *really* smooth!"



Patricia has a pixie charm—dancing eyes and a glowing, ivory-smooth skin

She's Engaged! She's Lovely! She uses Pond's!



CHARLES CHOSE this square-cut, beautifully mounted 2½-carat diamond for Patricia.



AT THE STATION, Patricia and Charles silently share the memory of wonderful days together. Till Victory, Patricia is writing for *The Nyack U.S.O. Councilor*, servicemen's newspaper.

Patricia's complexion is disarmingly fresh and sweet—a lovely tribute to her daily Pond's beauty creamings—

Every night, every morning, Patricia smooths Pond's Cold Cream over her face and throat. Pats to soften and release dirt, make-up. Tissues off.

She rinses with more snowy-satin Pond's, whirling finger tips lightly over her face for *extra* cleansing, *extra* softening. Tissues off. "My *double* Pond's creaming makes my skin feel so blissfully smooth," Patricia says.

Give your face this Pond's beauty care. You'll see that it's no accident so many more girls and women use Pond's than any other face cream at any price.

Ask for the *big* jar—you'll love being able to dip the fingers of both hands in the luxurious *big* jar!



*A few of the
Pond's Society Beauties*

LADY LOUIS MOUNTBATTEN

MRS. PIERPONT MORGAN HAMILTON

MRS. ROBERT BACON WHITNEY

THE LADY MORRIS

GLORIA VANDERBILT DE CICCIO

"The Trumpet" Talks!

Continued from page 31

seems logical to me, does it to you?"

I agreed heartily with this plain-spoken man. Then I ventured the question, "What about Betty traveling with you and refusing to make an appearance with the band?"

Harry hit the ceiling. "Betty traveled with me as Mrs. Harry James—not Betty Grable. Other men in the band had their wives with them too. Betty had some free time and she wanted to go on the one-nighters with me. I know that Betty is a movie star, but when she is with me, she feels, and I agree with



Stamp honoring movies' 50th Anniversary makes film city happy, especially Betty Grable, above; Alan Ladd, Gail Russell and Sue Patrick, of Paramount, at right.

her, that she is my wife, nothing more. As a movie star, Betty is paid for every personal appearance she makes. She is under contract to a studio and must have their permission before she makes appearances. Frankly, even if they would give that permission, the band cannot afford to pay the salary she would receive. Whenever Betty and I were out together, at a station changing trains or coming out of the place where we played, she signed autographs all the time. Her refusal to appear with the band was right and should be respected and understood.

"I've heard these reports, and they have upset me very much. I realize how important the public is. I don't deny that the public, the fans who want autographs, the people who request numbers, and the folks who come to hear the band on our one-nighters, are the people who are responsible for making the band a success. Yet, no man wants to have his wife on display with him. He feels that he wants to stand on his own feet. Gosh, I've even heard that the reason Betty went out on the tour with me was to make sure that the band would do big business. You see, no matter what we do, it seems to be wrong." Harry was genuinely disturbed. He pulled a periodical out of his pocket.

"Here, read this," he said. "I just picked it up on a newsstand, and it makes me feel pretty good."

It was a copy of a music trade publication, and the article that Harry pointed out was an editorial with a blaring headline that read, "AS MRS. HORN, LEGS BELONGS TO HARRY!"

The editorial sided with the Jameses. A few excerpts read, "Certainly there was obligation on the part of Betty, who was traveling as Mrs. James, the wife of a band leader, not as Betty Grable, the movie star, to give the avid crowd double its money's worth by parading her slick chassis on the band stand! . . . And reports from everywhere the James band has played, prove that the Horn is a right guy with his public. He spends

ion that Harry James was a right guy.

We changed the subject and started talking of general things. Harry is a changed man since he married and settled down in Hollywood. Harry has come to the end of his travels, and you'll have to admit he's been plenty of places for his mere twenty-seven years. Of course, he will still have to get around a little, keep in touch with his public, as it were, but since he can do this mostly via celluloid now, he tells you with a smile in his twinkly blue eyes that he's a homebody from here on out. And with Betty Grable sitting across the breakfast table every morning, that ain't a bad deal.

Of course, Harry's kind of settling down is a bit unconventional, because he still has more to do than a couple of other hard working guys.

"It's a cinch. I'm still going around in circles, but they have become much smaller. Of course, the Hollywood area covers a lot of territory when you're mixed up in radio, pictures, camp shows, recordings, rehearsals and what have you. But all this is nothing compared to the criss-cross hops we used to make around the country to earn our bread and butter."

The eight-room English farm house in Coldwater Canyon, where Harry is doing his settling down, and which he shares with Betty Grable and their baby daughter, Victoria Elizabeth, is the first real home he has known since his boyhood sojourn in Beaumont, Texas, where he lived with his mother and father after their circus travels, so he could attend high school. Harry was fifteen when they arrived in Beaumont, but he was



more time on the stand than any of his men, signs autographs until the last fan is satisfied, and is pleasant . . . And we still believe that, when before the camera or on a personal appearance tour of her own, Betty Grable's curves belong to her public, and the G.I. Joes overseas. But, when she is touring as Mrs. James, the legs belongs to Harry."

That was good enough for me. I could take the word of Harry and an authentic trade publication. I decided to discount all the rumors I had been hearing and reconfirm my original opin-

back on the road again within a few years.

"So you can see how it is," he told us. "I settled down just long enough to discover the possibilities of life when you stay put in one community. And I like the idea, although I had to pull stakes to follow my line of work. I like it even better in Hollywood. I have my family and friends here, and can still keep in close touch with the music world and do my work besides. And all this with the advantage of being able to kick my shoes under the same bed every night."

YOU MAY WIN LOVELIER SKIN THE ACTIVE-LATHER WAY!



Tests show these
Beauty Facials
really make skin
softer, smoother!



MERLE OBERON

starring in Columbia Pictures'
"A SONG TO REMEMBER"

In recent tests of Active-Lather Facials with Lux Toilet Soap, actually 3 out of 4 complexions improved in a short time! Lovely Merle Oberon tells you, "My Lux Soap beauty facials really make skin lovelier—leave it feeling wonderfully smooth and soft—looking so fresh!"



FIRST COVER
YOUR FACE
GENEROUSLY
WITH THE CREAMY
LUX SOAP LATHER—
WORK IT IN
THOROUGHLY.



RINSE WITH
WARM WATER,
SPLASH WITH
COLD—THEN
PAT TO DRY.

You want the loveliness that wins romance. So take Hollywood's tip—give your skin gentle Lux Toilet Soap care!

★ ★ FIGHT WASTE ★ ★

Use your Lux Toilet Soap wisely, for soap contains material vital to the war effort. Never waste it.

Lux Toilet Soap L-A-S-T-S...It's hard-milled! 9 out of 10 Screen Stars use it



William Seiter and Arthur Lange greet George Montgomery and Dinah Shore. See her next in "Belle Of The Yukon."



Photo by Official U. S. Navy Photographer.

Marine Air Corps' Lt. Tyrone Power reads a dramatic poem by fellow flier on "We, The People." Right, Milo Boulton, m.c.

Yes sir, this time it's for keeps. It's really home."

As we talked, our imagination kept dwelling on the thought—how does a hot trumpet player behave around the house when he's enjoying the rôle of an ordinary father and husband?

"The answer to that," Harry told us, "is that I like to think I'm the same as any other family guy. But I'm afraid the average American family man is much more efficient than I am. I'm crazy about puttering around the place, but I'm an awful bungler when it comes to fixing gadgets and things. I make an honest effort though, but usually wind up leaving it to my father-in-law to do it right when he drops around to visit us.

"I actually restrain myself as much as possible from these little repair jobs by voicing the conviction that the inside of the house belongs to Betty and the outside—the grounds—are my domain. We have eighteen avocado and four orange trees, and I take care of them as well as overseeing the care of the lawn and shrubbery. And boy, is it wonderful to wake up in the morning sniffing the odor of orange blossoms and honey-suckles instead of the smell of gasoline fumes, as I have done for so long in the big cities!"

Being able to keep steady hours like the average citizen isn't the boon to Harry that you'd expect. "I have shifted my sleeping time from night to day and vice versa over such a long period," he said, "that it doesn't matter to me when I sleep. But I'll admit, it is nice to wake up with the dawn instead of going to bed with it. All I care about, though, is that I get my eight hours of sleep.

"Betty and I both have studio jobs, so it does make it handy for us to keep the same hours. We get up together and she fixes me a nice breakfast before she takes off for the studio. That's real living, all right, just like the man who has to catch the eight o'clock bus to the office."

Harry is enthusiastic about appearing in movies, but he is smart enough to know just where he fits in. His rôles in "Best Foot Forward," "Two Girls And A Sailor" and "Bathing Beauty" have all been increasingly important, but "Don't get the idea that I will ever be an actor," he told us. "I'm just myself, Harry James, a guy who blows a horn

and leads a band. And as long as I don't have to play anything else on the screen, I think I'll be able to get along. I've been out before the public making personal appearances for so long, I don't believe I'd be convincing if I tried to play a fictional part."

He says that he and his wife never discuss pictures in their home from the acting standpoint. Betty has her job to do and he has his, and he doesn't think it is too smart for them to mix their private and professional lives. "Anyway," he explained, "Betty could hardly give me any acting tips, because I'm playing myself all the time, and if I can't do that without coaching from the sidelines, then I'm a first class fizzle."

Harry is dead serious about his music. He's the kind of fellow who would much prefer to have you offer him an honest constructive criticism rather than to hear you gush over his work in a flattering way. But of course, he doesn't appreciate rough, overdrawn criticism any more than the next man who is interested in his work. Actually, about a fourth of the music he plays is of the "hot" variety, the kind the bobby socks go for. The rest is sweet, and appeals to the more mature people who really constitute the greater part of his audience.

Although everyone knows the public appeal of his band lies largely in him, his personality and his horn, Harry is honestly one of the most modest entertainment figures we have met on the Hollywood scene. When he speaks of his musical activities and has to use a personal pronoun, he always says "we," referring to the entire band rather than to himself only. When asked how it feels to bowl the public over by the thousands, he replied that the music does it, not he.

Harry defends the youngsters who go into boisterous ecstasy over the hot music purveyed by his band, and chides their critical, misunderstanding elders with this remark: "The kids' reaction to swing is the same thing that happens to the older people when they watch a good baseball game. The next time you go to a game, see if I'm not right. Somebody makes a smart play out on the field, and the fans become practically delirious. They jump up and yell and slap each other on the back, and in general, behave just about the same way

the youngsters do when the rhythm takes hold of them."

As for his personal tastes in music, he likes the works of composers such as Debussy, Ravel and Stravinsky, because he says they are more relaxing. But he also speaks highly of certain contemporaries and really gets excited when you talk about Louis Armstrong. "Armstrong played the kind of music we are doing today when he first came up from New Orleans years ago," he said, "and it was just as good then as it is now."

Like the proverbial busman on a holiday, Harry likes to arrange music as a hobby. He does only an average amount of reading, confining his literary pursuits to such works as the novels of Thorne Smith and the stories of Ring Lardner. Lardner also had something of his own feeling for baseball and Harry can't get enough of him, reading some of his stories over and over. A part of each day is devoted to the newspapers, but mostly during the baseball season, when he follows the doings in the big leagues with great zeal.

With all his success and obvious ability, which is certainly evident in the way he handles his large organization, Harry has a boyish charm which is reflected in his little impracticalities. There is a locksmith in Beverly Hills, for example, who will tell you that Harry is as dreamy as one of his sweet, high-key solos. On three separate occasions, he has been awakened to come to the James home in the dead of the night to let the wool-gathering musician into his own house because he has forgotten his keys and locked them inside.

Being a moderate young man, Harry is even a light smoker. He says that smoking doesn't bother his wind because the pressure that sends him zooming up to those stratospheric notes above high C come from his stomach, just as with an operatic singer. And so, by professional compulsion, he follows a frugal diet.

In other words, Harry knows that, if he is to go on functioning in his best form, the life of the average, home-loving man will suit him perfectly. And he considers himself lucky that such an existence is to his liking. All of which led us to philosophize that you really discover the strangest things when you go probing into the life and habits of a top-register, hot trumpet player.

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Going On Sixteen

Continued from page 41

in an enchanting up-do style, with bangs falling over her forehead; her blue eyes were gay and flirtatious under long, false lashes. She wore earrings and bracelets and was dressed in a seductive black evening gown which hugged every line of her body.

Then she began to sing. The voice was the voice of Jane Powell, but the girl—why, it just couldn't be. Then I stole a look at her mother. Her eyes were bright with unshed tears. "I feel awful," she gulped. "To have Jane age so fast so soon!"

Then she laughed. "I'm glad it's just for a scene in a picture," she explained. "In this scene Jane deliberately pretends to be twenty because she wants to become a musical comedy star. In her own clothes she looks so very different."

Jane herself was thrilled at this chance to play at being twenty, just as almost any girl of fifteen would be. She confided to Arthur Lubin, the director, that she just couldn't wait to be really twenty and go out with older men. She likes men of nineteen and twenty much better than boys of her own age. "Well," laughed Arthur, "here's your one big moment to really wolf it." She turned those long-lashed eyes upon him and said, "Thank you, Mr. Lubin."

Just before the scene began, she said to him, "Oh, this is the moment I've been waiting for." Then she began singing, "Through Your Eyes To Your Heart," the first torch song she has ever sung. The words rang out, from her heart to her throat. This was the way she would feel when she was twenty. She sang as though under the spell of the music. In the group of servicemen surrounding her there was one dark-eyed, dark-haired youngster in a sailor's uniform who was looking at her with greater adoration than his part called for. Watching him, I thought, "That puppy dog look in his eyes can't be all acting."

It turned out it wasn't. For Chris Drake, the boy in the sailor's uniform, has a crush on Jane—and Jane has a crush on him, too. So let's take another look at him. Actually, though he's in a sailor's uniform, he's a marine, and has a medical discharge. He's entitled to wear the Purple Heart.

When Jane met him, she fell for him immediately. That night she said to her mother, "I like him. I'd like him to like me. How do I go about it?"

"Just be nice to him. Go out of your way to speak to him."

"Will that help?"

"Yes, I think so," Mrs. Burce (that's the real name of the Powells) said smiling.

But even if Jane hadn't done a thing, Chris was already smitten. The next day he said to her mother, "I'd like to take Jane out. But where would a boy take a girl like Jane? To a show or to the beach? Do you think she'd go with me?"

"You might ask her and see what she says."

Still Chris had a hard time gathering up courage enough to ask Jane. He spoke

to her stand-in, Hilda Title. "How do you ask a girl like that? What shall I say to her? I'm not much on this Hollywood stuff and I've never taken a girl out."

Pleased at the chance to play Cupid, Hilda told him what she thought.

"But Jane's always surrounded by people. I never have a chance to speak to her alone."

Hilda giggled. "The next time you see me with Jane, come up to us. I'll walk away, leaving you alone. Then you can ask her."

And so Chris came to dinner at the Powell home one night, and the next day he took Jane to her first football game. It was at the Gilmore Stadium, between the Wildcats and the Clippers. As the game progressed, Chris explained exactly what football was like, and Jane enjoyed both the game and his explanations. However, the Wildcats, for whom she was cheering, lost. She cheered because they represented Los Angeles.

The Burces live now in a very comfortable home in Beverly Hills. It's a white house with blue shutters over the windows. The chairs are the kind you really enjoy sitting in. There are no ermine bedspreeds in the house and no gilded cupids in the doorway. This is exactly the sort of home in which the Burces might live if they were still in Portland, Oregon, where Jane was born.

"In Hollywood," said Jane, "many people seem to want to keep up with the Joneses. They want to have just as beautiful clothes, elaborate cars and homes as the Joneses do."

"And don't you?"

"No—because the Joneses are not us. I don't want to try to keep up with anyone."

I told Jane that she and her mother and father remind me of the "Hardy" family. There is that simplicity about them which one usually finds only in small town folks. She admitted the accuracy of the comparison. "It is like that," she said. "We don't think of going to night clubs as a rule. We have lots more fun around the house. One night, I went with mom and dad to the Biltmore Bowl. It was a kind of family party. But I didn't really like it very much. I'd rather have dinner at home, listen to my records and play with Punky, my cat, who's just had three kittens."

If any other child said that, you'd think it was just an act. But there is something about Jane that tells you that she doesn't do any acting off the screen. She's miles removed from the average movie child. And because that's true, she's sometimes been rather lonely in Hollywood. At home in Portland, she went to shows and shopping, to parties and school affairs with girl friends like Nancy Lee Dixon, who liked to do the same things she liked. Suddenly her whole world changed. Her parents came to California with the idea of a vacation uppermost in their minds. While they were in Hollywood, they thought it might be a good idea for Jane to appear on the

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air on a national radio program. She'd already been appearing for some time on a radio station in Portland. Also she was the Oregon Victory Girl, and was always singing at War Bond rallies.

The owner of the Portland radio station gave the Burces a letter of introduction to Hal Hudson of CBS. He arranged Jane's appearance on the Hollywood Showcase, which frequently put talented newcomers on the air. And while Jane was far from being a newcomer to radio, she'd been heard only on a local station. And so one night people who tuned in their radios to the Hollywood Showcase program heard a voice, young and true, which stirred them as no young person's voice had since Deanna Durbin was discovered. Immediately two agents wanted to sign up Jane. Three Hollywood studios offered contracts and promised plum parts in motion pictures to the girl they knew would be a star.

The Burces were completely unprepared for this. They knew that if they agreed to Jane's signing a contract, they'd have to leave their home in Portland; Mr. Burce would have to give up his job, and Jane's dreams of going to high school with her Portland friends would have to be given up. So quietly they discussed the matter with each other and with Jane.

"Jane needs the finest voice teachers we can find for her," Mrs. Burce said. "Sooner or later we'd have to leave Portland, to give Jane a chance to study with voice teachers in New York, Chicago, or Los Angeles. Don't you think now might be a good chance to make the break?"

Mr. Burce agreed with her. All three of them hated to leave Portland—but Jane's mother and father felt that she ought to have this chance to get ahead in her career. So there was a hurried dash back to Portland, where Mr. Burce settled his affairs. Then the family went back to Hollywood. Jane went on the air again for Hollywood Showcase and also on Edgar Bergen's program. Charlie McCarthy fell in love with her completely. It was mutual.

Jane's movie contract was divided between MGM and Charles Rogers. Charles Rogers was the first to find a story for Jane. When he told her the tale of "Song Of The Open Road," she was flabbergasted. "Why, it's my own life backwards," she said. "The girl in the picture starts off as a movie star and ends up on a bicycle. I started off on a bicycle and ended up in the movies."

The girl in the picture was named Jane Powell. The studio bosses liked the name so well that they suggested that Susan (that's Jane's real name) be renamed after the new heroine. Her parents and Susan liked the name Jane Powell, and agreed.

Like Jane Powell in the picture, the real Jane sometimes finds herself very lonely. This loneliness comes from being a movie star, and from being fifteen.

"Fifteen is an in-between age," she told me. "I'm really just an in-between. I'm too young for some people and too old for other people. Usually I'm too young for boys in the service and too old for boys in my own grade. A girl is

usually older than boys her own age. Don't you think so? I look forward to the day when I'll be seventeen or eighteen. I wish I could become eighteen overnight and then stay eighteen forever."

In Hollywood Jane knows very few girls her own age. She doesn't think of herself as a movie star, and is bored when she meets movie children who ham it all over the place.

"I loved public school," she said, "but I hate private school. I don't like going to the studio school because either I'm the only student or else there are only a few besides myself, and not one of them is in the same grade."

"A good many of the girls in Hollywood are rather sophisticated. Some of them go in for a lot of gossip. I guess all girls gossip, but some of the girls in Hollywood are interested in talking about things that are very different from those I'm interested in. And it seems to me either the girls don't study enough or they study too much. Studying is all right, and an actress should study dramatics, I know. It's grand to be ambitious, but I like to have some fun out of life, too. I like to dance. I love to jitterbug. I'm not an expert but I love it. I also like the foxtrot and all ballroom dancing. I love the orchestras of Henry Busse, Benny Goodman, Morton Gould and Fred Waring. I like to go to a show or party or sit around at home and play records. My favorite is Judy Garland singing 'Journey To A Star.' She sings it so beautifully."

Other things that "send" Jane are spaghetti (she kids herself that it's good for singers), sports clothes, and playing with her cat and her three kittens. She also wants a collie—and may give away two of the kittens, so as to have room for the collie she hopes to get.

"The stars I've met are very nice people," she said, "and are not at all Hollywoodish. But I've met some people who aren't anything who are Hollywoodish. In fact, usually it's the people who've done the least who go Hollywood. They are the ones who don't know much about anything but who want to have a finger in every pie."

She can't get used to the idea that she herself is a Hollywood celebrity. "Being a movie actress is just a job, like any other job," she said. "There are just as many things to stump you. It looks glamorous from the outside but there are many things about it that aren't glamorous, like having to take the same scene over and over again. Usually after you've played a scene three or four times, they change the script."

At heart Jane is still Susan Burce. She wants to have the same kind of fun that Susan Burce had in Portland. Susan could go to the beach there, and ride around on merry-go-rounds to her heart's content or go whirling about on the ferris wheel or the even more exciting dipper.

Right after she made "Song Of The Open Road," Jane went to New York, and had a very exciting time. The first thing she did was visit an Automat. Then she rode in the subway. She loved it. "You see the funniest people there," she exclaimed. She felt at home with those strange people from all the corners of New York. She giggled to herself watch-

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ing the man loaded down with pretzels in cardboard boxes while flies buzzed all around him, and the other characters who might have stepped out of the pages of a book of cartoons.

Then came Coney Island, and more excitement. Most people hadn't seen Jane in pictures then and so few people rubber-necked at the sight of an excited fifteen-year-old girl and her mother and father seeing the sights of Luna.

Recently, however, Jane found out what it means to be a movie star. She and Chris, after leaving the football game, decided to stop at a small amusement park in Los Angeles on their way home. Jane went on the ferris wheel and loved it. Suddenly she found herself surrounded by people asking, "Are you Jane Powell?"

She went on the merry-go-round, and was again recognized and surrounded. Even before the ride was over, she and Chris left to escape the by-now curious crowd. Jane is flattered that anyone should recognize her. She's thrilled when they ask for her autograph. But at the same time, she can't get used to it. "It gives me the funniest feeling to think that they recognize me."

When she went to the premiere of "Song Of The Open Road," in Portland, she discovered another disadvantage to being a movie actress. Her old friends—the youngsters she's grown up with—were abashed to talk to her. They didn't feel as if this could be the old Susan. This girl was someone new to them, a movie actress—they didn't know just

how to treat her. They didn't know what to talk to her about. They thought perhaps she might have gone Hollywood. When they found out that Susan hadn't really changed fundamentally, they became more at ease.

But the truth is that in her picture career, too, Jane is at an in-between stage. Because she's now a movie actress, she finds that even when she goes back to her home town, the girls are interested in things that are different from those that now interest her. In Hollywood, the difference between other more sophisticated movie girls and Jane is even more marked.

However, she has a grand sense of humor which will help her over the pitfalls. Ray Noble once kidded her, saying, when the subject of shoes and shoe rationing came up, "When Jane used to come down to the broadcasting studio at first, she came barefoot." Jane laughed. She hasn't gone barefoot since she was a kid in Portland. But she was quick on the uptake. "And look at the progress I've made," she said. She looked down at her shoes. "Why, now I sometimes wear shoes with even the toes covered."

She's very naïve about some things. When she came on the set the day she was dolled up to look twenty, the boys on the set all whistled at her. She turned around, gave them a lovely smile and said, as though they had just paid her the greatest compliment of her life. "Thank you. Thank you very much."

There were some scenes in "Delightfully Dangerous" which called for her

to weep bitterly. Arthur Lubin, the director, wanted to give her the usual false tears (you know, the old menthol stuff). But Jane wanted to cry naturally. So Arthur started to explain the scene to her. "The person you love most, your sister, is a burlesque queen. Think how you'd feel if you had a sister and the men were all coarse and vulgar and wanted to tear her clothes off."

That required quite a stretch of the imagination for a fifteen-year-old. Jane said quietly, "Will you leave me alone for just a minute?" When she came out, the tears were streaming down her face.

The day she went to the preview of her first picture, she was the most excited youngster in Hollywood. When the picture was over, she was as weak as her favorite kitten. And no wonder! Unconsciously, she had been mouthing every single note her screen replica sang and repeating every single word. "I've never been so weak in my life," she admitted.

She likes California, when she's very busy and not lonesome for the friends she had. "I hated to leave home," she admits, but gradually she's getting to like her new life more and more.

Movies have always been important in the Burce family. When Susan was three weeks old, her mother grew tired of staying at home. She took Susan to her first movie, and whenever the baby started to cry, stuck the bottle in her mouth. One of Susan's most vivid memories is seeing "Smilin' Through" when she was three years old. She can still describe the scenes in it.

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She's mad about her charm bracelet, which contains charms from many people who have met and liked Jane. Ann McGill of Charles Rogers' publicity department gave her two masks of the theater, the mask of comedy and of tragedy; there are tiny airplanes from servicemen and a set of silver wings from Captain Ray Elder, who plays a small part in "Delightfully Dangerous." He only recently got out of the war zone, where he shot down four German planes. When Jane herself buys charms for the bracelet, she buys little gadgets that work, like a box with two little dice she can play with, a miniature lipstick, a tiny comb.

Even before she met Chris Drake, Jane had many crushes. Her first one occurred when she was in the first grade in grammar school. As a rule the boys in the higher grades paid no attention to the youngsters in first grade, but one boy in the third grade who lived nearby brought Jane a ring that had come in a package of prize candy—the kind that sold, ring and all, for a penny. Jane was so thrilled by the gift and the unaccustomed attention from an "older man" that her crush lasted all of six months.

Her mother, Mrs. Burce, married when she was nineteen. "However," Mrs. Burce admitted to me, "I hope Jane won't marry that young. It's all right when you're sure of your own mind, but early marriage is a terrible mistake if a girl isn't sure. And in Hollywood so many young stars have gotten married at an early age, only to seek a divorce later. I should hate to have anything like that

ever happen to Jane. She is a very sensitive child; and when she marries, I hope it will be to a man of great understanding."

Ordinarily Jane doesn't think of marriage. But when you bring the subject up, she says, "I'd like to get married at twenty. I'd like the man I marry to be of medium height and build, quite dark, and with a good disposition and a fine sense of humor. And then she began to giggle. I knew why she was giggling. She was describing Chris Drake to a T. That might be coincidence—but if it is, why the giggle?"

Of course, Jane isn't seriously in love yet. She's too young, too untouched by life. She looks forward to the day when she'll be eighteen. However, she doesn't expect to be like the girl she plays in "Delightfully Dangerous" when she reaches eighteen, nineteen, or twenty. For one thing, she doesn't believe she'll wear false eyelashes. "They're too much trouble," she giggles. "And so is wearing mascara," she confides. "Why, the day I had on all that makeup, I lay down for just a few minutes to rest. I just happened to rub my eye. The mascara started running down my face, and I looked as if someone had hit me!"

When she's not working in a picture, Jane lives the same sort of life a girl in a small town would. Every night she dries the dishes. And even when she's working, every morning she makes her own bed.

Jane's becoming a star has changed the life of her family a great deal. Her

mother has to accompany her to the studio every day, and spends her days on the set. Mr. Burce, when he gets home from work around two or three in the afternoon (he's a baby food salesman and doesn't have to put in very many hours) does the cleaning and vacuuming around the house. On Saturdays he plays nursemaid on the set to Jane and Mrs. Burce does the washing and ironing.

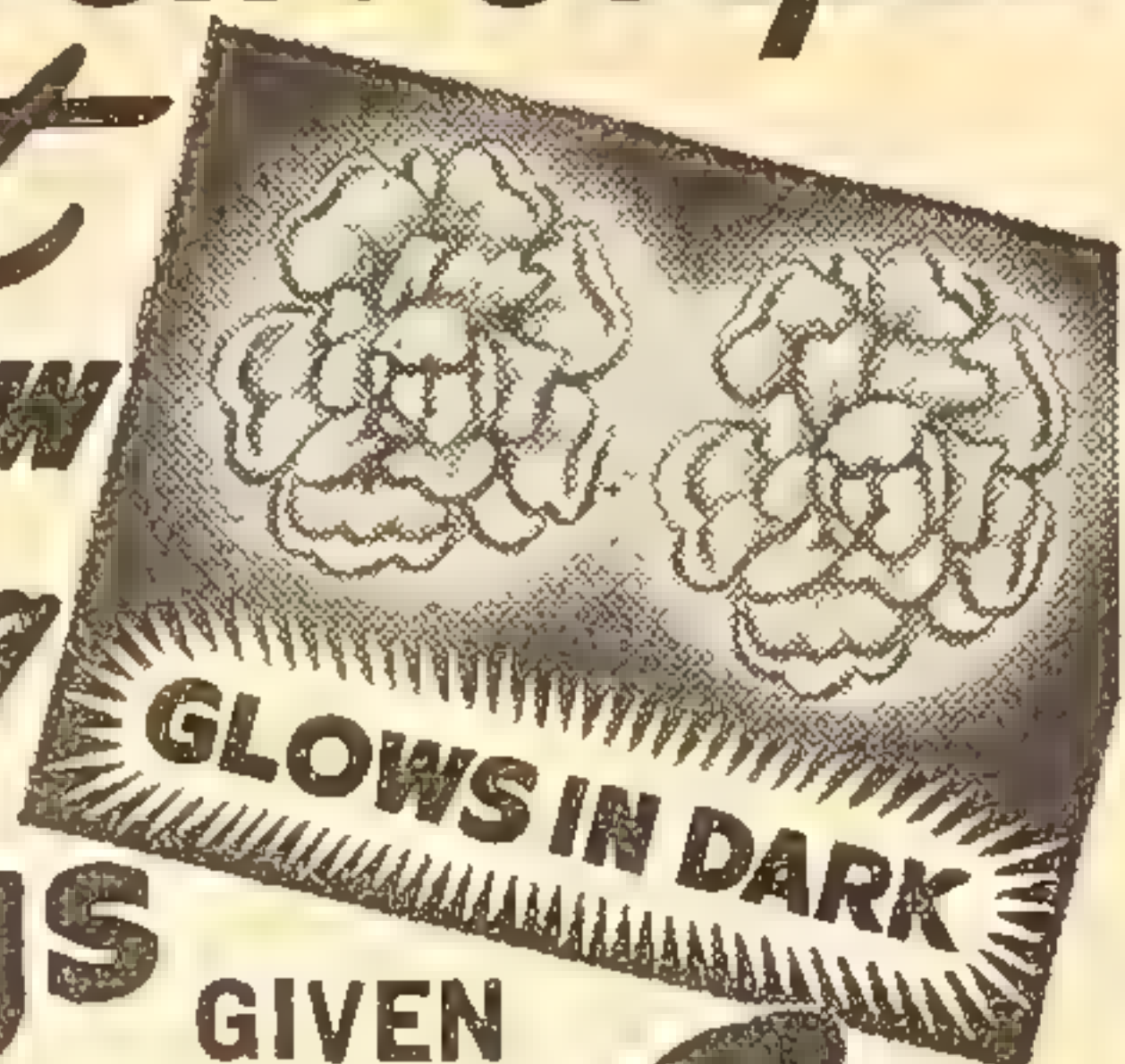
When Jane is working on a picture, she has to be in bed each night at eight. On Saturday night she's allowed to have dates with boys whom her mother knows.

Things were different in Portland, Mrs. Burce admits. There Jane went out to weenie roasts and to dances, too, sometimes on Saturday nights. But usually when she went out with a boy, the parents of the boy went along, as in Portland most of the boys didn't have individual cars—the car was a family affair. Even today Jane's mother wouldn't allow Jane to go out in a car with a young boy doing the driving—unless he were a very careful driver indeed or had some older person accompanying him.

Automats—eating spaghetti—and playing with a cat who looks like a pumpkin—those things don't sound much like a Hollywood star, do they? It's because Jane isn't at all like the average Hollywood star that you're going to like her. When she sings "Through Your Eyes To Your Heart," you'll find that she's reached your heart through your eyes and your ears. And once you've heard her, you'll never forget her.

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Solving The MacMurray Mystery

Continued from page 37

wood. The lucre he cannily sinks into real estate and ranches.

But he has earned it—and earned it the hard way. For six months, back in 1929, he was the forgotten man at Paramount. He spent most of his time haunting the Casting Department, and wondering if they were paying him to keep him from working. Once started, however, he made up for lost time. Fred has been an editor or reporter in five different pictures; a band leader in four others, a law enforcement officer three times, an air pilot twice, in addition to being a cavalier, engineer, lawyer, garage mechanic and various other types. He has made as many as sixteen pictures in three years' time. He made forty-one pictures under contract to Paramount and is now swinging into his forty-second, under his new 20th Century-Fox deal—"Where Do We Go From Here?" co-starring Joan Leslie.

But to go back to those first idle months of wondering about the ways of studios: Paramount must have been wondering about him too, for they turned him over to RKO for his first assignment. Fred had as his first leading lady, May Robson in "Grand Old Girl." Painfully self-conscious and retiring, Fred then began his long fight with shyness. "I was introduced to May Robson," he recalled. "She sat down and chatted with me. Pretty soon she had me so much at ease that I confessed I was nervous because it was my first picture. 'Just help yourself, son,' she said. 'You'll go over fine.' And that was my first experience with the kindness that stars can show toward a newcomer."

He was new, all right. He was also a comer, but he didn't know it. "Option time was coming up at Paramount. I was sure I was out. Then all of a sudden came the chance to work with Claudette Colbert in 'The Gilded Lily.' I was half-paralyzed with fright. Naturally, tests with Miss Colbert were in order. I got halfway through the first scene and my knees were shaking so I could hardly stand. Perspiration was breaking through my makeup. I happened to look at Miss Colbert, of whom I was in complete awe—and she winked at me! I've never forgotten that, because the jitters passed and I've never had them quite like that since."

Since that test Fred MacMurray has made five pictures with Claudette Colbert, more than with any other star. "The Gilded Lily" was followed later with "The Bride Comes Home," "Maid of Salem," "No Time For Love," and now "Practically Yours."

"I couldn't begin to tell all the little ways in which Claudette helped me learn the ropes of acting," said Fred. "During our second picture together, she noticed that I had developed a peculiar, unconscious facial contraction. She came over to me one afternoon and said, 'Fred, that's all right, but don't overdo it.' Naturally, when I was aware of it I could watch it and overcome it."

Fred said they couldn't drag him near

a projection room to see the rushes. He thought he was such a loss it would have made him sick to see himself on the screen. "It was a lucky break for me to play opposite Claudette Colbert and to learn from her when I was just starting. She's probably one of the most intelligent actresses in the business," he said.

Fred mused on about funny little recollections of "Maid of Salem"—the time he stuck his hand in a racoon cage and got thoroughly bitten for his attention. "Guess I didn't know one end of a racoon from the other when it was curled up," he laughed. Claudette teased him plenty about that.

He recalled the trouble they had getting the scene where he had to gallop a horse madly through a crowd of people. "I'm only a Wisconsin cowboy," he grinned, "but I thought I could ride a horse. But the first one they gave me was movie trained and just wouldn't, couldn't gallop into a crowd. Then they gave me another that must have been trained for racing. He didn't care how many people got in his way."

Fred's third picture was with Ann Sheridan, in a little number called "Car 99." "We were both kind of knocking on that door marked 'success,' and hoping it would open for us," he said. Ann Sheridan wasn't the big star she is now, and as two babes in the wild woods they tried hard to make the most of every screen moment. "Ann was awfully cooperative, and easy to get along with," he went on. "We didn't think we were so hot, but we did the best we could."

Marlene Dietrich was the current queen of the lot at that time. Ann asked him how he would like to make a picture with Miss Dietrich. It seemed like a remote idea to the hero of "Car 99," but twenty-eight pictures later, he was the man who wooed and won the lady Dietrich in "The Lady Is Willing."

Madge Evans, "pleasant and dignified and quiet," was his heart interest in "Men Without Names."

Then came Katharine Hepburn in "Alice Adams." Fred held his own beside her strong personality. Looking back, he lists her as one of the finest actresses he has worked with, and feels that the experience added to his own confidence.

Lovely Carole Lombard was his next leading lady in "Hands Across The Table," the first of four that he eventually shared with her. They did "The Princess Comes Across," "Swing High, Swing Low" and "True Confession" together. Fred MacMurray's voice dropped a little when he talked about Carole Lombard—but he soon smiled. His first recollection was the fun they had together.

"She worried because my eyes are small," he said. "She said she knew some actors had a trick of raising their eyebrows to help the situation. Well, I wasn't doing any eyebrow raising, so she got a pair of tweezers or pluckers or whatever you call them. She pushed me down in a chair and started in on me. Three hairs had me howling so loud, she had to give up. 'What a wonderful

person," he mused on. "She was a real friend. She'd had five years' more acting experience than I, and knew so much more. But she didn't keep that knowledge to herself. She gave me plenty of tips on my work and helped me through many a difficult scene."

"Carole Lombard was unusual in this way: she never thought of herself as the star. She considered herself as important as anyone else in a picture, but no more so. Sometimes she deliberately cheated in scenes so that I'd show up to better advantage. She was fair, honest and frank."

Her wonderful, natural personality did much to break down Fred's shyness. "She had a way of putting everyone at ease. When she entered a set, the whole place seemed to light up," he said quietly.

But Fred was still fighting his bedeviling demon of shyness during that time. He ruefully recalled one afternoon when he went to a large department store with his mother. A youngster asked for his autograph and yelled after him, "Say, Mr. MacMurray, did you really fall out of that bed?" Fred knew the kid was referring to a scene in "Hands Across The Table," but he also knew that people were staring at him in a startled way. He beat a hurried and blushing retreat.

The reporter asked about Sylvia Sydney in "The Trail Of The Lonesome Pine." "I don't think Miss Sidney was very happy during that picture," he replied. "We were on location most of the time. It was kind of inconvenient for her all around, I guess, and she was anxious to get back to town. I don't think she enjoyed the mountains like Hank Fonda and I did."

Fred wrapped up his first year of screen work, by adding Joan Bennett to the star record. During the making of "Thirteen Hours By Air," Joan happened to hear that Fred had reached the first anniversary of his film debut. So Miss Bennett, assisted by Claudette Colbert and Carole Lombard—then Hollywood's three top glamor girls—gave Fred MacMurray a surprise party at the studio.

"You can talk all you want about the supposed selfishness in movies," he said. "I mean the way an actress is supposed to keep anyone from stealing the scene. But those three stars not only let me steal them, they told me all the camera tricks that it took plenty of experience for them to learn."

Romantic moments with Jean Parker, Gladys Swarthout and Frances Farmer followed. But Fred remembers that time mainly with thoughts of Lillian Lamont, the attractive girl who came out from the East and soon became Mrs. MacMurray. They met in New York when both appeared in "Roberta," and Lillian joined him in New Mexico when he was on location for "The Texas Rangers." She stayed a week with the troupe and came into Los Angeles with them on the Paramount special train.

They didn't marry at once. Lillian took a small apartment and worked in a dress shop for awhile. She had no interest in an acting career of her own, and never has had since they married. She now devotes all her time to their home and their two adopted children, and leaves the screen to Fred.

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Harriet Hilliard, Madeleine Carroll, Irene Dunne and Alice Faye came into Fred MacMurray's screen life about this time. "I didn't have a chance to talk with Miss Hilliard much during 'Cocoa-nut Grove,'" he recalled. "I had to jump from that picture to another, and used to go off and study my next script whenever Al Santell called 'cut.'"

But one time Fred and Harriet raided the Ladies Wardrobe Department. Miss Hilliard had received a letter from a lady in Oradell, New Jersey, asking for some pieces of silk for a quilt. She wanted pieces from costumes so she could exhibit her quilt at the World's Fair and raise money for a playground for poor children in Oradell.

"I was mighty poor there once, myself," he said. "Our orchestra was stranded there for a week. Harriet and I thought we should do something about that request so we went up to wardrobe one morning and wangled a big bunch of pieces for her. The lady wrote again to thank us and said she never even expected to get an answer."

The reporter wanted to know about Madeleine Carroll who made four pictures with Fred. Perhaps she held a top spot in this glamorous gallery. "Miss Carroll frightened me at first," he said. "Let's see, that was 'Café Society,' I guess. She is so darn beautiful and has so much poise. Naturally, after four pictures, you get to know a person a little, but I was still in awe of her. She's extremely intelligent and loves to sit and talk about literature and music and world affairs—anything but pictures."

But what about all those very romantic love scenes, he was ruthlessly urged on. "Well, I'd say she was one of the most feminine actresses I know," he replied amiably. "But you know, for quite a while she lived way out in Palos Verdes. That must be 40 miles from Paramount and she had to get up at 6:00 in the morning, to get in and be ready by 9:00. That must have been a chore, but she said she liked the country so much, she didn't mind it at all."

And he scored neatly, stepping aside with ease. The man is more adroit than a diplomat, but the reporter didn't give up.

Fred met Irene Dunne in "Invitation To Happiness," and the pair made a big hit at the box office. He said he noticed how seriously Miss Dunne takes her work. "She is very conscientious about her scenes and worries if she thinks she isn't right. I've heard people say they were surprised to find Miss Dunne even more attractive off the screen than on. And she surely photographs beautifully."

He smoothly went on without committing himself to any partialities. Alice Faye provided her share of romance in "Little Old New York." They had a lot of fun on that production, largely due to the pleasantness of their work together. He found her easy-going and never ruffled about anything. He felt she gave a lot of warmth to her rôle. "Really a swell person," he said, "just the same off screen as she is on."

Fred was the choice of Jean Arthur in "Too Many Husbands." "There's an actress," he said. "Miss Arthur changes completely when she steps in front of a

camera. Between scenes she is always very quiet and reserved, very serious."

Mary Martin gets the MacMurray medal for spending least time fussing with hair and makeup. Marlene Dietrich has the star manner more than anyone he knows. Rosalind Russell was quite different from Dietrich. In "Take A Letter, Darling," she and Fred spent off-scene moments talking and joking. "We'd get into wonderful discussions and arguments," he said. "Miss Russell would get started on a subject and I'd throw in just enough arguments to keep her going." Then he'd get a penknife and start whittling. He admits he likes to do that—he picks up anything he can find that isn't nailed down or needed in front of the camera. In no time at all, a piece of wood becomes a horse or a dog.

"Paulette Goddard works hard on a picture," he said. When they were doing "The Forest Rangers," Fred got into a book called "How to be a Successful Farmer." Paulette wanted to know what he was reading and teased him mercilessly about it. She thought it was funny that Fred, after seven years of a successful screen career, should want to be a farmer. They started calling him "Farmer Fred" on the set.

"But I *am* a farmer," he insisted. He owns an 860-acre prune ranch in Santa Clara County. Not so long ago he went up to install a dehydrator for the prunes which are sent to fighting men abroad. Some of the acreage is used to grow fodder for his herd of cattle, and sheep graze on the hillsides. He also owns a citrus ranch in Riverside County, where he grows oranges and lemons.

"A writer once called my ranch my 'Shangri La,'" he laughed. "Why, it's a real working ranch, and whenever I can get away I go up there to work."

Fred was in the midst of much romance in "And The Angels Sing," with Dorothy Lamour, Betty Hutton and Diana Lynn, his triple threats. "I had to play a saxophone and I'd been away from it so long, I had a swollen lip by the end of the first day with it," he said. "Of course I got kidded plenty about that."

"Diana Lynn is sweet, and a darn good little actress. Betty Hutton is a lot of fun—but Lord, what energy."

What about temperament in that cast?



Nina Foch tries out a new sly glance.

"No—and I think it's ridiculous to think that actors can't work unless they're in the mood," he said with emphasis. "Just like anyone in business, we all start working at 9:00 and stay at it until 6:00, doing whatever is required of us. The only way an actor can hit the top and stay there is by working hard."

It's a business—a plain, matter-of-fact business with Fred MacMurray. But the reporter was still hanging on.

"There was Joan Crawford," she prodded. "It was interesting to work with Joan," said Fred. "She's no Betty Hutton, but she certainly has a lot of energy too—never seemed to get tired—and with all that fussing they have to do with their makeup and hair and clothes. I should think that would wear them out. But not Joan. As soon as we'd finish a scene, out would come her knitting and she'd get to work on that. I used to kid her about it, ask her if she didn't think more of our servicemen than to make them wear those things. She didn't seem to mind; it didn't stop her anyway."

"There's only one word for Barbara Stanwyck and that's 'wonderful.' I thought so the first time I worked with her in 'Remember The Night,' and I thought so even more after 'Double Indemnity.'"

Fred didn't want to take that rôle at first. He isn't squeamish about rôles, it's all a business to him. But he was afraid of this one—afraid it was too heavy and dramatic for him to handle. "I'm sure glad I did, though," he added. And well he might be, for not only did he do a swell piece of work but the picture itself is a tensely exciting film.

"Barbara Stanwyck is such a grand person about everything. We didn't do much joking on that production because the whole thing was pretty serious and sober. But she never gets upset when things go wrong. And she's always ready to help someone else."

Barbara Stanwyck was beginning to sound like a favorite to the questioner's quivering ears. "Well, she certainly is one of them," he said cheerfully—and laughed as he eased himself out again. The reporter gave up.

As if to apologize, Fred said, "I'm sorry, but you know I'm just not good copy. Everyone says they can't get anything out of me. The other day someone from the publicity department asked me what I'd done the night before, so I told him. I was out in the kitchen fixing a hole in the wall in back of the sink. No story in that—but it was the truth."

"Where Do We Go From Here?" is the appropriate title of his first picture as he swings into his new contract at 20th Century-Fox. It's a fantasy comedy that has Joan Leslie, June Haver and Fred, a lively romantic trio, hopping first into one century, then into another.

Joan Leslie is thrilled to be working with him and June Haver, a newcomer, says he is helping her a lot. He makes her feel at ease and teaches her little tricks of voice. "She doesn't need any help from me," he said. "She's a natural."

So maybe that's where Fred MacMurray goes from here. He is now in a position to help other newcomers. And he will. He's that kind of a guy.

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What the Movies Have Done for Youth

Continued from page 20

As the child grew older, certain things were impressed upon his mind when he went to the movies. The policeman was always right; crime did not pay; justice always triumphed. The cowboy pictures never had a scene where the hero either smoked or drank. Even in adult fare, we see characterizations of the oily individual, or the girl who is sweet and lovely as contrasted with the sneaky, catty girl who is caught and shown up for what she is. We may not have wandered very far from our schoolhouse, but—through the medium of pictures—we have learned character types pretty well. We don't want to grow up to be the cheap girl; we want to grow up to be the girl everyone admires. We don't want to fall in love with the villain who lies and cheats and steals, who spends his time in bars and with shady company. We want to grow up to marry a boy like the hero—strong, fine, and dependable.

During adolescence, certain problems come up. In the movies, we see these problems solved. An original way of getting a job; the way to iron out a misunderstanding with friends. We see the charm of easy conversation, of the casual way of life. We see, again and again, the Cinderella and the Horatio Alger stories—and they give girls and boys the country over a wonderful feeling of a goal that *can* be won—if you try hard enough. *For youth believes.* Older people may come out of such a picture rather cynically. "Oh, yeah?" they'll say. "It doesn't happen in real life!" or "It's too hard a job getting to the top." But youth doesn't feel that way. It has energy and spirit, and doesn't yet believe the fairy tale may not have a happy ending. I think that's why there are so many young players who are stars—Kathryn Grayson, Judy Garland, Mickey Rooney, June Allyson, Gloria De Haven—all around twenty. They didn't have a defeatist attitude which prevented their *trying* for success. After all, you can't get anywhere if you don't start. These stars just believed they would succeed—and they did. Movies give even the most unfortunate child hope. After all, doesn't the heroine always solve her difficulties? Eventually, after many setbacks, doesn't the hero always get what he went after?

Then, there's history. It can be fascinating. But text books are often dull, just names and dates. In the movies, when Betsy Ross makes the flag, you never forget it. You get a complete picture, the way she was dressed, the house she lived in, the drama of the moment. "Gone With The Wind" presented history of a certain era to us, with all its conflicts and problems, bitterness, and even the consequences in the fight for the right, so that it seemed we were actually living during that era. We saw the South's side of the Civil War. We saw, too, the costumes of the day, the cities and mansions, as they were then.

History has been presented to us, too, in the biographies of great men. Thomas Edison, Mark Twain, Alexander Graham Bell, Lincoln, and, now, Wilson. What

book could give us every detail of the setting, the scenery, the occasion and the man with a single scene? The convention scene when Wilson was nominated for president was a revelation to many Americans. They saw how things were done, and it made them feel more American—more a *part* of our country. Pictures can knit a nation closer together, the West to the East, the people to the Government.

Geography is no less important. Travelogues of Alaska, India, the Orient, big game hunts in the interior of Africa, show the country and the customs of the people to us in a way that makes maps of the world come to life. Who has forgotten the call from the minaret as white-hooded crowds bow on their knees to Allah? If we ever visit these strange countries, we will know their customs.

And this is something that has always impressed me. Children in foreign lands are greatly influenced by young people in American pictures. They see children playing baseball, football, and all the rest of our fascinating sports. They see what wonderful schools we possess, and how much healthy fun we all have. Some Australian children saw me on a pony in one picture, and—accompanying the fan mail one day—were two dizzy and sick kangaroos. This I mention just to show how deeply children appreciate motion pictures.

It has made me humble, but it has made me proud, too—when I realize I have helped, a little, to spread the knowledge of our American ideals. Because they are wonderful. Don't think teenagers don't realize it. We've learned through our movies how rich our way of life is, and how different is the way of life for Europe's children. If it's true that we learn from example, then the *goodness* shown through American pictures designed for large audiences of young people is far-reaching.

Learning through example—that is the key to how movies can help the teenagers meet the problems that will come to them after the war. We've grown up rather fast, this generation of mine. Some of our school chums aren't coming back. That's sobering. Some of us have been working in jobs left vacant by war workers. We've had our own money. Independence. Where does childhood end and maturity begin? How grown up ARE we? There's the problem of whether to stay in school or to go out and get a job. *Stay in school, by all means!* We're going to need as much education as possible to hold our own in the post-war world. And we should leave every available job open for those boys who are coming home. Pictures should present this problem, and its solution. Make it the smart thing to do, the clever thing—to stay in school.

After the war, movies should stop showing the villain as a German or a Japanese. If we want universal understanding at all, then the tendency toward always having the villain a gravel-voiced foreigner should be stopped. They should

also stop making pictures which present other nationalities as being so good they are icky. The good Italian housewife, bubbling with constant genial spirits, can be just as irritating as the Italian count who tortures his unhappy victim. No one is *that* good all the time, and the average audience resents an angel as much as the devil. Pictures dealing with countries whose customs are different than our own should be shown to us not as a race, but as people who are just like us—with the same emotions and weaknesses and faults that we have.

Right now movies could help by educating the people how to treat 4-Fs and other men out of uniform. Everyone is in the service who is supposed to be. Not all men discharged from the wars wear their discharged-from-the-service button. Some men out of uniform are frozen in war plant jobs; others are brilliant research chemists or engineers. Still others are G-men. A man out of uniform because of imperfect health feels self-conscious enough about it, as it is, without the slighting remarks he is always hearing. Some 4-Fs have illnesses that have caused them great self-consciousness and embarrassment. Perhaps one ear drum is punctured, and the boy has hoped all through his life no one has noticed he is slightly deaf. He's sensitive about it. He shouldn't have to wear his private heartbreak on his sleeve. We should assume the Government knows what it is doing and not pry into affairs that don't concern us. And, remember, almost every man who isn't in uniform *wants* to be. He feels worse about it than you do—so don't be too juvenile in your judgment. A movie along this line right now would create greater understanding.

On the other hand, I strongly believe that these pictures showing how the younger generation is going to the dogs, presenting juvenile delinquency, are **NOT GOOD FOR CHILDREN TO SEE**. It may give parents the smug feeling of "I'm so glad little Johnny isn't in reform school," but it only gives the average teen-ager a lot of ideas of how to get into trouble.

Pictures that show sixteen-year-old boys and girls getting married I think are bad, too. Sixteen is too young to get married. There's a period between sixteen and twenty-one that is very precious. You're over the awkward age, braces on your teeth, all arms and legs. You're going to school dances. You're yelling yourself hoarse at football games. You're having the crowd in for cokes and jive. The days of motherhood, responsibility and worry, and even being with the man you love, need a more mature person than the average sixteen-year-old. You have to have those growing-up years to round out and mature.

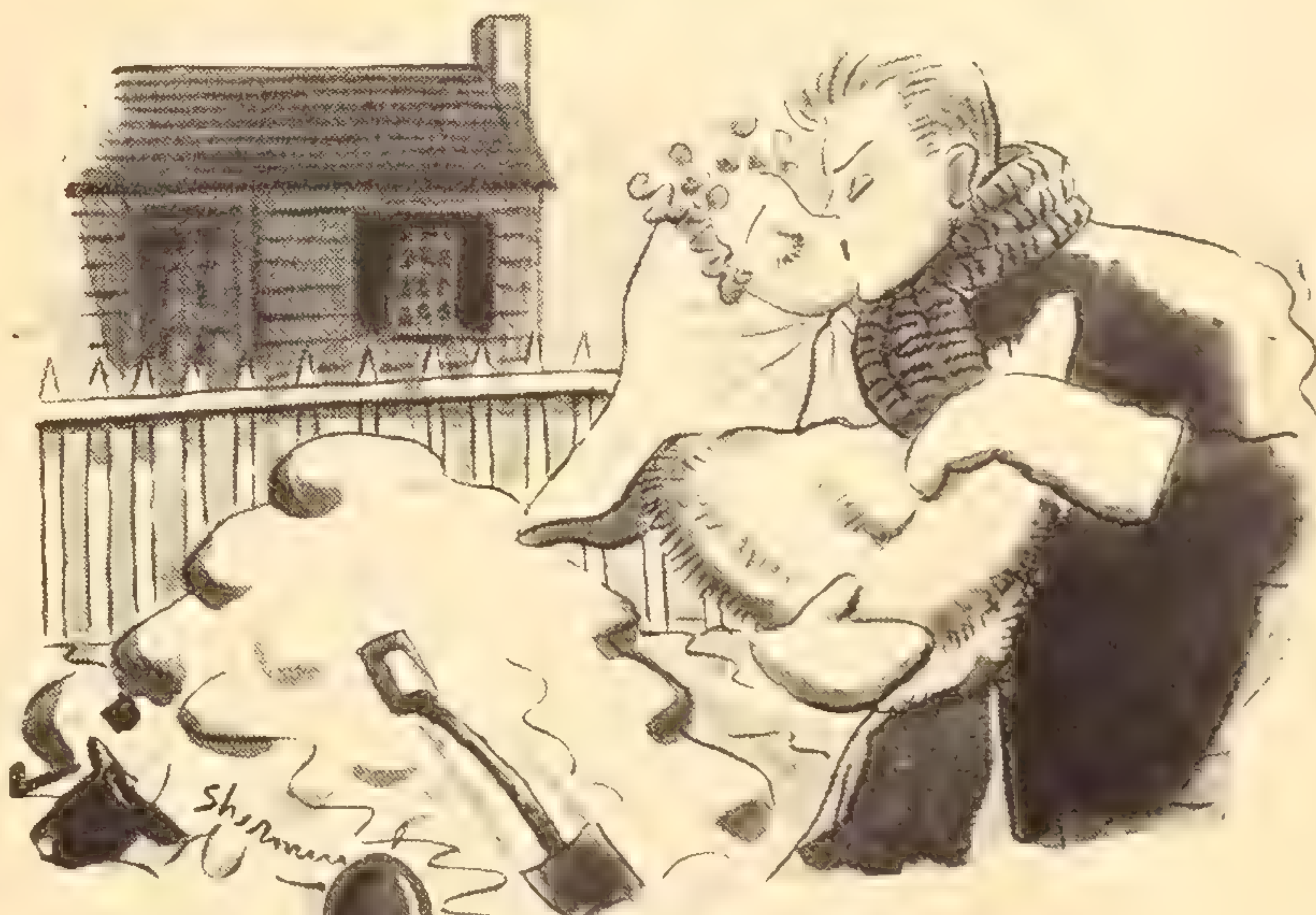
After the war, a great responsibility will rest on the motion picture industry. It is going to have a main part in the rehabilitation of the returning serviceman. They say children are thoughtless many times. Well, we should be taught—through the movies—how to treat men with war-cracked minds, men who are maimed or wounded. My last picture, "I'll Be Seeing You," is about a boy who came back looking perfectly okay but whose mind had been affected by the



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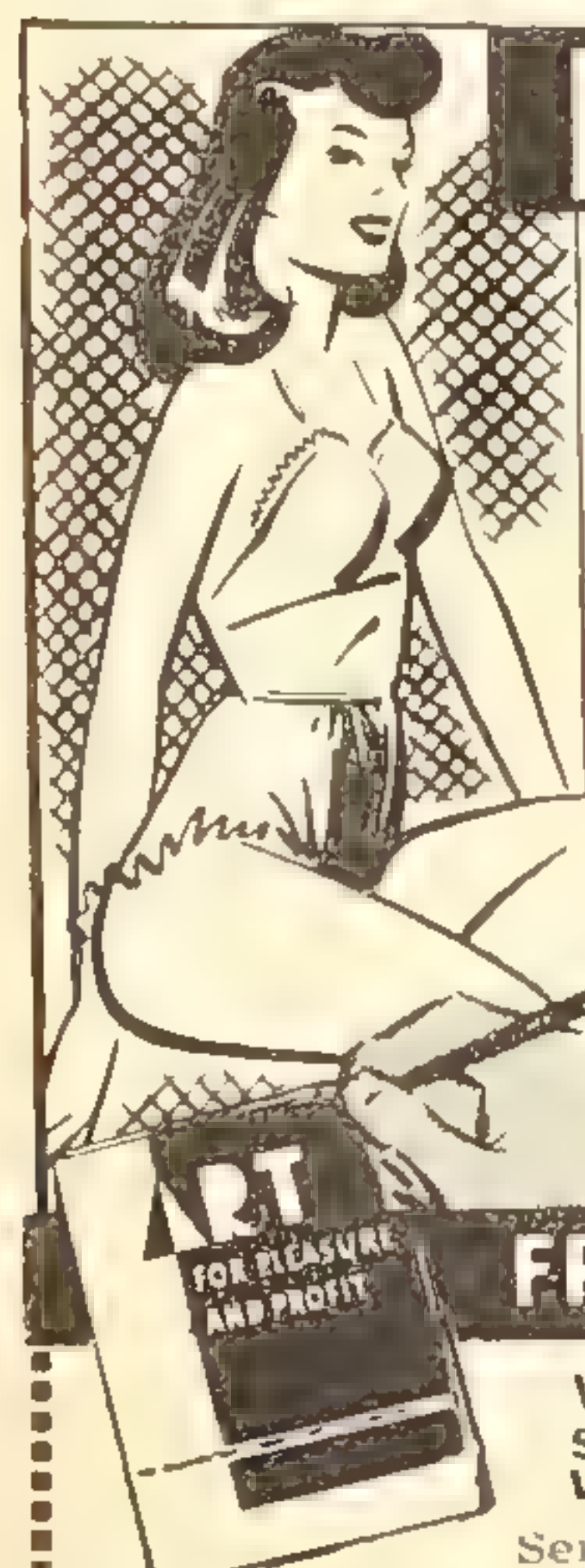
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war. Not that he was insane, but just that he needed a certain type of treatment to keep him from being a misfit for the rest of his life. Ginger Rogers treats him casually, just as she would anyone else, and that is the secret for dealing with boys who have had all their nerves and minds can stand.

When I visited a hospital back East, I went into a ward that was almost entirely composed of boys who had lost arms and legs. I didn't want any cameramen because I felt the boys might think a Hollywood star always has to have her barrage of photographers. But there was one woman who was from a newspaper. She barged right in. I was standing next to a boy who had lost his leg. Before I knew it, the woman had rushed in, thrown back the covers, and said, "Show your leg, now! We want to show Miss Temple talking to a boy without a leg!" The kid pulled the pillow up over his head and turned away, helpless and frustrated before all those eyes. I pulled the covers back on as fast as I could. I was hurt and humiliated. And I was so sorry for the boy I could have died.

I found when you are with boys who are handicapped, the thing to do is to pretend not to notice. Keep your eyes on their faces. And never mention their disability. Let them speak of it, if they wish. Then accept the comment in exactly the spirit in which it is given. If the boy is terribly dispirited, tell him about the kid who lost both legs and who won a jitterbug contest in San Francisco the second day he was out of the service. One did, you know, and it was in the papers. If he offers it casually, says he has lost his arm, for instance, accept it as casually. If he jokes about it, joke right back. Once, on a tour of a hospital, the boy who was showing me around had a wooden leg. When I said, later, "I'm so tired!" he said, "YOU'RE tired! What about me? This isn't my own leg, you know!" I pretended he was kidding, "Really?" I asked. "Then you're lucky; your leg doesn't get as tired as mine!" He laughed, and we walked along. And every time he mentioned it, I'd say, "I don't believe it!" He felt pretty proud of himself, and it WAS true—you could hardly tell it wasn't his own leg.

You see, they have something new in surgery now. Artificial arms and legs are put on permanently. No taking them off like a wooden leg. They are very intricately fastened to the muscles. A little platinum bar goes through the leg and is attached to the big muscles so that all the reflexes are normal, no jerky movements. The same is true of artificial arms. They are made of plastic, and even the nails look so real that it's impossible to actually tell they aren't real unless you're just looking to see the difference. I think educational movies should be shown school children who are taking anatomy and physiology explaining new discoveries like these in surgery and medicine. It would do away with a lot of fear people have instilled in them from birth about such things.

But here is something else many people have overlooked. After the war, not only should pictures be made showing civilians how to act, but there should be a great campaign launched showing

soldiers how to react to civilians. After the boys have gone through so much, they are not apt to understand when a girl complains of small annoyances due to the war. Servicemen have to remember that the war didn't change the people at home the way it changed the boys at the front lines. People are people, and human nature is human nature. There are still a lot of selfish, self-centered people. It will take more than a war to change them. All a returned hero can do is not to get permanently mixed up with anyone with a small, mean mind, who thinks only of herself.

After the war, we should start educating the people of Europe all over again. I mean the conquered countries. Start right in with very small children and show them our wonderful way of life. We should send our religious pictures like "The Song Of Bernadette" and "The Robe." Maybe the older generation is lost, but if the right kind of movies are shown in schools, at least we'll have understanding, and that will be the first step forward.

I consider myself lucky to have grown up in Hollywood, because in the studios we have a common spirit of working together toward a common goal, regardless of race, creed or color. That spirit is a wonderful heritage. I have friends that I've made among charming and brilliant people from all over the world, and I've learned that, given exactly the same opportunity and treatment, they all react exactly the same way. It's not news to any person who has ever thought or read about it: that American motion pictures influence the thought patterns of the world. Even we sixteen-year-olds realize this. We're a lot more serious than you think.

I think movies have enriched my generation far more than any other generation has been enriched. I think they have pointed out social problems and how to correct them. I think they have shown the wrong way to live, and the right way. I think they have promoted the good neighbor policy, given us history and biography. I think they have stirred our feelings of patriotism. And I think they have taken a long step forward in showing us the true meaning of humanity.

That's because Hollywood stands on such firm foundations. Here people are accepted for their individual characters. Prejudice in any form finds a "No Visitor" sign on every door. Intolerance does not exist.

Every week I get thousands of letters from boys overseas. These boys are from every state in the Union, and yet I find their ideals are not far from those I grew up with in Hollywood. They want to come home to understanding, the American way of life, the place where every man has a chance. I'm a little young to be their "Pin-up Girl" but around the lot they call me "G.I. Joe's Kid Sister."

I'm taking the title seriously. That's why I want you to know that we young feel that every problem can be met—**EVEN BY TEEN-AGERS**—when our boys come home. Read, study, talk to your doctor about how to treat the returning hero. And go to the movies. Just like in the past, you'll find they'll help a lot!

"I Play Hunches"

Continued from page 33

rang. Tempted to go on my way and let it ring, for I was late, something told me that it might be Dr. Griffin, and I went back. It *was* Dr. Griffin. It seemed that he had lost my number and had just succeeded in finding a mutual friend who had told him where to reach me.

When, in 1936, my husband and I decided to adopt a little girl, I made an exhaustive, baby-to-baby canvass, saw thousands of infant faces and couldn't make up my mind—until I saw my daughter. The moment I looked at her, the very moment, and although there were prettier babies to choose from, I had an instantaneous we-belong-together feeling which was so strong that I—well, I took her home with me and we have lived happily ever after.

Long since sold on the validity of my hunches, the completely satisfying way in which my marriage to Dr. Griffin has worked out and the happiness Mary Frances, pet-named Missy, has added to our home life makes it impossible for me to discount the wisdom of them.

Perhaps because my father was half Irish, playing hunches, which is a typically Irish trait, was born in me. Still, the Irish are superstitious, too, and I am not. I do not take detours in order to avoid walking under ladders nor step on a comb, when I drop one, and make a wish. I do not throw salt over my left shoulder when I see a new moon nor, when a bird flies in my window, do I prepare to mourn my next of kin. Cary Grant has whistled, loudly and larkily, in my studio dressing-room many a time and I've suffered no forebodings of disaster.

On the other hand, while making "A Guy Named Joe," I set my alarm clock for six o'clock one morning. Van Johnson and I were scheduled to do one of our most important scenes together that day and I wanted to be on the set early so we would have plenty of time to rehearse. But as the alarm woke me, I turned it off and went to sleep again thinking, quite unaccountably, *I won't be needed on the set today.* An hour or so later, at the breakfast table, I was told of the dreadful automobile accident which had happened in the night and which so nearly cost Van his life. After the first numbing shock had passed I can truthfully say, however, that I hadn't the slightest doubt Van would recover and that we would complete our scenes together.

Superstitions and playing hunches may be related, but if they are the relationship is, I believe, a distant one. Superstitions are eerie bits of folk-lore, old wives' tales which are handed down from one generation to another and in which you may believe, or not, as you please. Whereas playing hunches is instinctive, and involuntary. Must be, for I've played hunches ever since I can remember, and probably before. As a child in school, I relied on them to see me through recitations and examinations and found them to be more dependable than my memory of things read in books. Many a time I answered questions I knew I did not

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know but which I nevertheless answered or had answered for me, and correctly.

My father was a builder and owner of Ohio River steamboats and when I was a child, in Louisville, I spent a great deal of time on or near the river. The first time I saw a showboat, I had a curious presentiment that someday I would have some connection with these floating palaces. As I grew up, far away from the riverboat playworld, I remembered it and always saw myself as part of it. Which may account for the hunch I played when, some years later, I accepted the rôle of *Magnolia* in Florenz Ziegfeld's production of "Showboat" on the New York stage. Definitely a hunch, for I had several offers that season and was advised that any one of them would be more advantageous to my career than the rôle of *Magnolia*. My better judgment told me the advice was good. Nevertheless, I rejected it and it was during my engagement in "Showboat" that I was given the opportunity to go to Hollywood and make pictures.

On more than one occasion, my obedience to my hunches may have actually saved my life. I was seven. I think, when half a dozen youngsters in our neighborhood stopped by my house one afternoon and asked me to go swimming in the river. It was a very hot day, I remember, and the idea of a swim seemed heavenly. Having obtained my mother's permission to go, I was halfway down the front porch steps when, to my stark amazement, I heard myself saying, "I feel sick. I don't want to go." I didn't feel sick. I did want to go. Instead, I turned back, went into the house, ran up to my room and cried. Later that afternoon, there was a bad storm on the river. Two of the six children did not come back. At the risk of seeming coming up a vacation between pictures, I had gone, three would not have come back and that I would have been the third.

Some years later, in New York, winding up a vacation between pictures, I had made my reservations on a westbound train but, the day before I was to leave, abruptly changed my mind and decided to go abroad instead. And did. The first day out, I was despondent, for I told myself that I was merely indulging a caprice and a darned expensive one, since I had no real reason for going to Europe at that time. When I landed in

Southampton, I was shocked and startled to hear that the train I had planned to take had been telescoped by another train on a Chicago siding.

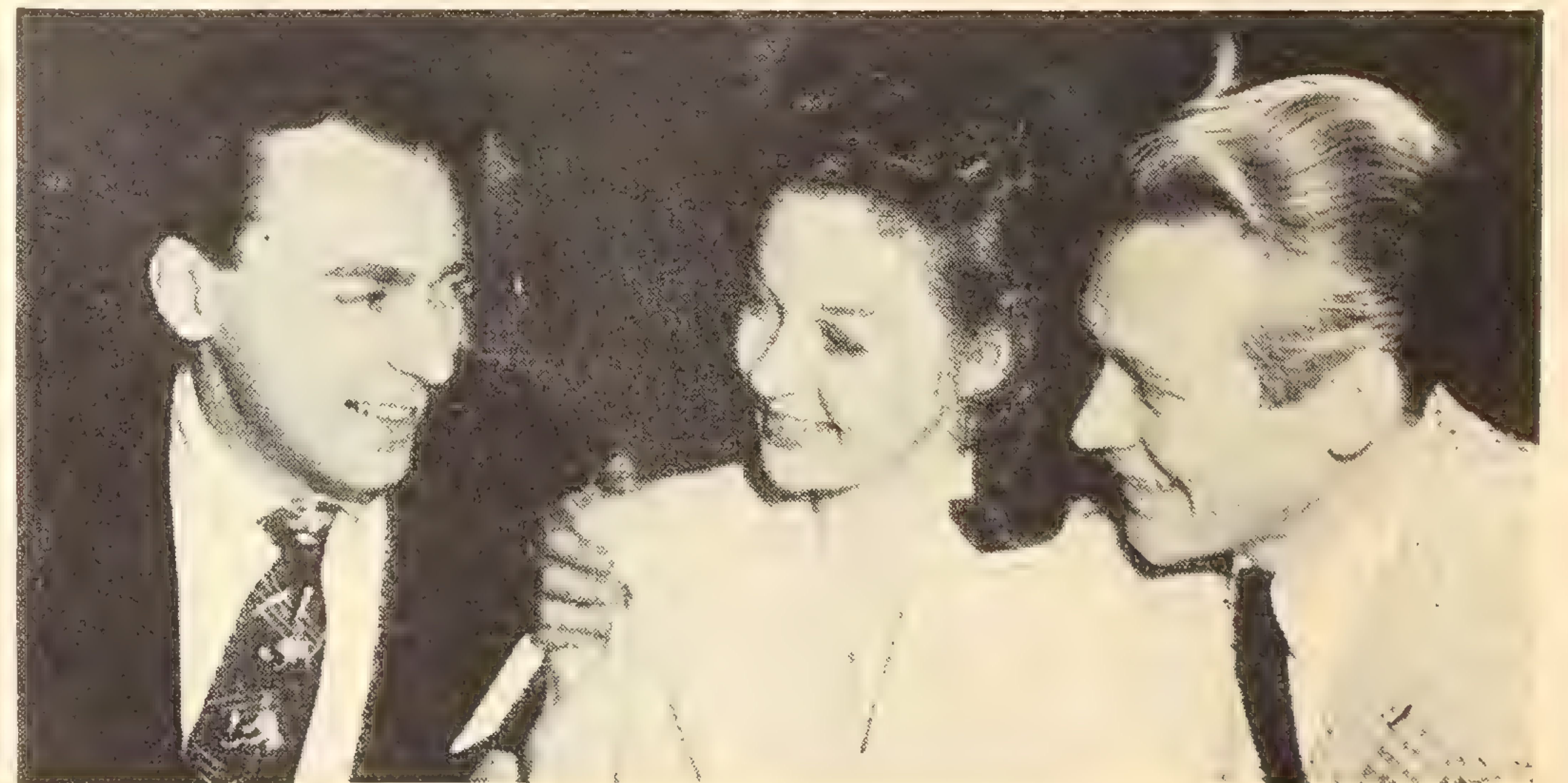
In matters of less consequence than accidents averted, my hunches have often cued me right, too. The first time Dr. Griffin and I planned to go to Honolulu, I had a feeling that something would prevent the trip. We sailed, all right, but from the moment we got on the boat I was in a panic for fear I would be called home. For two hours after we'd docked and had registered at the Royal Hawaiian hotel, I sat there—somewhat to my husband's annoyance at what he considered my irrational behavior—and refused to unpack. Sure enough, while we were at dinner, my studio wired me to take the next boat home.

I suppose it is only fair, in relating hunches that have worked, to give the low-down on one or two that didn't. As, for example, an off-the-beam moment when, on the subway in New York, intending to get off at 91st Street, where I had a dinner engagement, I had a terrific hunch that something was going to happen, that I'd better get off at 88th and—in a cold sweat—did. So strong was my conviction that I had narrowly escaped some horrid fatality that I watched the evening and morning papers for news of an accident. Nothing had happened.

I played a wrong hunch again when, a few years ago, I engaged a kindly-faced hearty-looking woman as a cook under the distinct impression that she was one of those "jewels" you read about. Which, indeed, she was—until I awoke one morning to find her gone and, with her, several of my rings, my best fur coat, one of Dr. Griffin's watches and two of my favorite hats.

Hunches are amiable things, however, right or wrong. For if they turn out right, your self-satisfaction is terrific. If they turn out wrong, you are not nearly so annoyed as you would be otherwise for you can't be resentful of anyone else, having no one but yourself to blame, and it is always so easy to alibi yourself.

With these exceptions, and a few others of similar inconsequence, I've played most of my hunches to win. Not only in matters of the heart and happenstance



Woody Herman table-hops at Hollywood Palladium to greet Susan Hayward and Jess Barker.

but also where my career is concerned. In fact, playing a hunch, deuces wild, decided my career for me.

We were living in the small town of Madison, in southern Indiana, my mother and I, when I graduated from high school and began to make plans for earning my living. Having no outstanding talent or strong impulse in any direction, teaching school seemed the most likely profession for me. So, having obtained the necessary qualifications and after applications had been filled out and accepted, I was given an appointment to teach in Gary, Indiana. Before beginning my career as a school-marm, however, I spent a few weeks visiting relatives in Chicago.

One morning, at the breakfast table, I read in the paper that the Chicago Musical College was offering a scholarship to some young singer of merit. Auditions were being held that day. Half a dozen times during the morning I read, and re-read, that provocative offer. My common sense said to me, "Irene, this is idiotic." As, indeed, it was. I had always loved to sing but my appearances—and experience—had been limited to our parlor at home where, with my mother accompanying me, I sang Bartlett's "Dream," "Goodbye, Summer" and other "specialties" while family friends applauded and said, obligingly, "What a pretty voice!" No one, so far as I know, ever went beyond the bounds of common courtesy and advised my mother, "My dear, that girl of yours should be on the stage!" Nor, being a plain child, the mousy-monotone type, had my mirror suggested the idea to me.

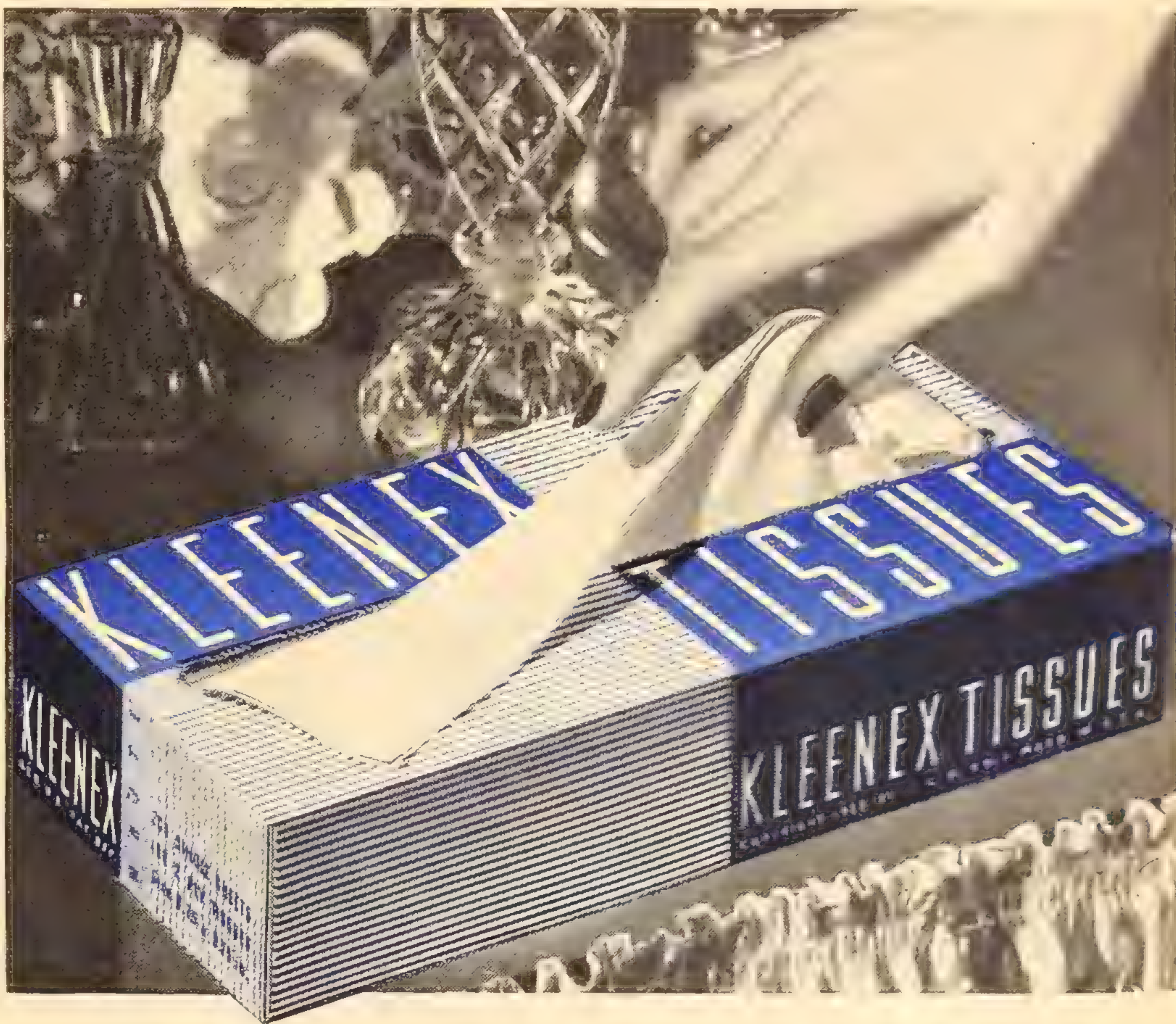
There wasn't a reason in the world for me to suppose that I would be given an audition, let alone a scholarship. But proving—at least to my satisfaction—that something higher than reason can provide motivation, I was given the audition and was awarded the scholarship for voice. So I spent the winter going to school instead of teaching it and, thanks to what anyone who had been asked would have called a perfectly preposterous hunch, have spent the time since doing what I love best.

When I first came to Hollywood, I had every reason to consider myself miscast in what seemed to be such singularly inappropriate rôles for a musical comedy actress as were those I played in "Leathernecking," my first picture, and in "Cimarron," my second. Later, in "The Silver Cord," "Magnificent Obsession," "Penny Serenade" and other dramas, I should have felt a square peg. I never did. For my hunches that these parts were right for me weighed in more heavily than my considered judgment that, because of precedent, they were wrong. And no harm done. On the contrary.

I believe in my hunches, and am grateful to them. In fact, I have so much respect for them that I dislike to call them "hunches" because I consider it a belittling term to use for the illuminated moments in which I see more clearly than at other times. Perhaps instinct is a better word. Or intuition. Or insight. Yes, insight. For that is what I have when I play my so-called hunches—a suddenly vouchsafed insight into what is, truly and exactly, the right and best thing for me to do.

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If You Had a Date with Hodiak

Continued from page 22



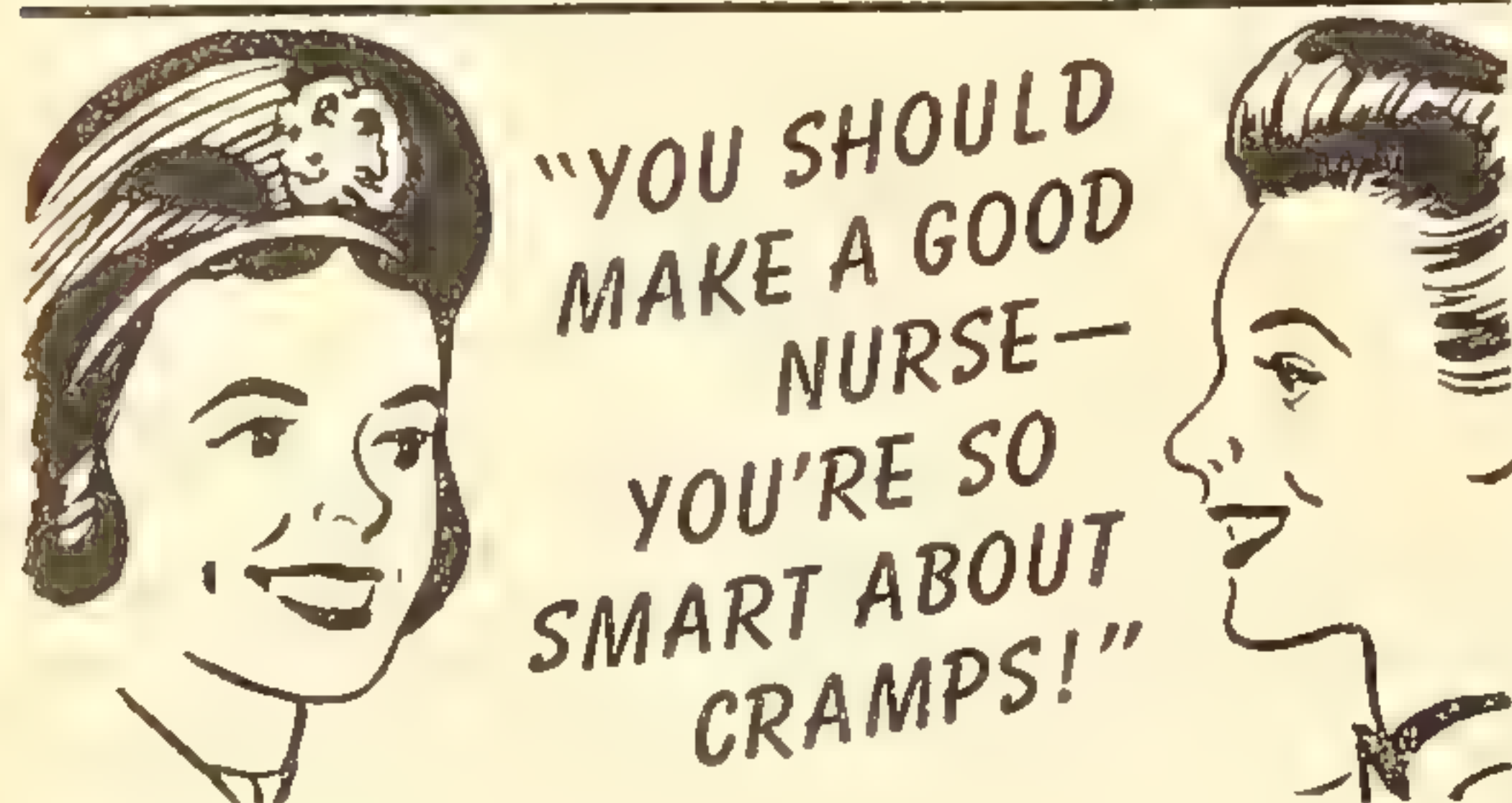
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discretion John will hesitate half a second. He knows what he wants to do, he wants to have a home-cooked dinner and listen to phonograph records, but he is not a selfish fellow, and he realizes that girls like to pretty up a bit and go places. "I'll call for you at seven," he says, and you know then that you're going to get the semi-formal date.

John will call for you perhaps a few minutes before seven. Which is flattering. Shows he's eager. He is definitely not the Hollywood wolf type who drops by a few cocktail parties on his way over, and arrives anywhere from a half hour to two hours late, with a slight smear of lipstick on his collar. Not John. He'll be freshly scrubbed and as tidy as a Tiffany showcase. He'll bring you flowers to put in vases around the room. He never sends flowers. He likes to bring them.

Although John was born in Pittsburgh, Pennsylvania, the son of Walter and Ann Pogorzelliec Hodiak, both Ukrainian immigrants, I suspect there must have been a French grandmère or grand-père. A little French blood got in there somewhere. For John, like the French, thinks there is no color for a woman as distinctive and chic as black. He likes black for daytime and nighttime both. "I have no feelings about hats," says John, "but I just rather hope that my girl will wear a black dress." He dislikes all vivid colors, particularly green.

He certainly doesn't want you to look as if you were just about to step in front of the camera on stage five, every lash in place. At the same time he doesn't want you to look as if you'd just come in from a good hearty tramp over the Pacific Palisades. He wants you to use makeup, but don't overdo it. Remember his horror of a girl who looks conspicuous. He likes a nice mild perfume too, sort of romantic and tantalizing, but none of that heady overpowering stuff that announces your presence long before you get there, and long after you've gone. Unlike a lot of men John doesn't go into tizzies over a girl's nail polish. Of course he'd just as soon you didn't look as if you'd dipped your fingers into the entrails of a freshly killed chicken. Or that you'd been growing your nails since the last Ming dynasty.

When John has tucked you in his car, a small roadster, (and you can count on his remembering to put the top up so you won't arrive looking like a witch out of "MacBeth") he'll probably drive you down to a restaurant in Santa Monica near the Pacific Ocean. This particular restaurant, a favorite of his, is famous for its delicious foods, and also famous for its delicious prices. The steaks are big, and so are the checks. But John is no pinch-penny. He likes to take his "dates" to this restaurant for three reasons, all of them good. (1) It's romantic having dinner with your girl by the ocean, especially when there's a moon, and John is both a romanticist and a sentimentalist. (2) He can always count on getting a table as the prices and distance keep out the crowds. In wartime

Hollywood, "eating out" has become a major problem. All the smart eating places have become so jammed that you have to stand knee-deep in people waiting for a table. Hollywood restaurants are a shambles today. Such pushing and shoving, nothing like it except in the Times Square shuttle train. And what fun is there romancing a gal in the middle of a snarling mob scene? Especially when you have the feeling that the food will give out before you even get a table. And (3) John has been brought up all his life on good, well-cooked food—his mother cooks divinely—and he happens to be the kind of a guy who appreciates good food. With plenty of time to eat it. No elbows in his ribs. No one breathing down his neck when he is making pretty compliments to the vision (I trust you'll be a vision) sitting next to him.

After dinner John will bustle you in to Hollywood or down to Los Angeles to a concert, the Hollywood Bowl in the summer, the Philharmonic in the winter, or perhaps to the ballet if it's in town. John loves music, and if you expect to get along with John you might as well love it too. "My taste in music," says John with a grin, "runs the gamut from gut-bucket swing to concertos. I love anything that's music."

Well, after a few symphonies, John will turn to you and say, "And now I have another treat for you—a jam session." And a jam session, Hollywood style, is indeed a treat.

Seems that lately, when they don't have to work the next day, or on Saturday nights, a group of Hollywood celebrities who are musically inclined will gather together of an evening at someone's house, and make with the music. Musicians from the well-known bands, who have a night off, wander in, word gets around, and first thing you know there's a jam session. "Only last week," says John, "a bunch of us got together: Judy Garland, José Iturbi, Stokowski, Artie Shaw, June Allyson, Dick Powell, Hoagy Carmichael, Charlie Barnett. There was music there that night you couldn't buy with a million dollars."

Well now, of course you may be the type who'd rather go to the Mocambo, or Ciro's or the Clover Club, instead of to a jam session at somebody's house. If you want to meet celebrities you'll do better at the jam session. But of course if you want your picture taken with John Hodiak, and have all the columnists print that you were out with him, you'll prefer the night club. If you insist, John will take you—but he'll probably make a mental note never to ask you out again. And he very likely won't dance with you. Though you can count on him not doing any of that rude table-hopping. John pretends he's not a good dancer. He is, really. But he just doesn't like to dance at night clubs. "I go to a night club very rarely," says John, "and when I do go it's for a definite purpose. In the past few months I have gone to Ciro's once, to hear Xavier Cugat, and to the Clover

Club once, to hear Maurice Rocco. I don't go to night clubs just to be seen out."

And what about that strictly informal date? John will tell you that he'll pick you up at seven, and that you'd better wear slacks. John is one of those guys—and there are a lot of them—who hates to see a girl in slacks or shorts, unless the occasion calls for it. If you are on a tennis court, swell, shorts are just the thing. But why go parading down Hollywood Boulevard at high noon in them! Slacks are fine and dandy if you're going on a picnic at the beach. But heavens-to-betsy, why wear them when shopping in Beverly Hills! So when John tells you to wear slacks you can be darned sure the occasion calls for them. He'll have on blue-jeans when he picks you up, and he'll drive you over to his small house in Westwood Village, which will smell so wonderful you'll start drooling the minute you step inside. "My mother is cooking dinner for us," he'll say proudly, happy as a lark. When Mrs. Hodiak cooks, the food is right out of heaven. There'll be a borscht, and then a delicious dish made of veal, pork, rice, and sauté onions rolled in cabbage leaves, and served with mushroom gravy. Then there'll be shaslik with red wine, and home-made bread. And you mustn't pass up Mrs. Hodiak's special sour cream dressing which she pours over a salad made of cold vegetables. "We don't go for desserts at my house," says John. And I should think not. Where would you put a dessert after that feast?

After dinner, while Mr. Hodiak helps Mom arrange things in the kitchen, you

and John will stretch out on the floor (hence the slacks) in front of the open fire and listen to records, of which John has dozens and dozens. "I can watch a fire for hours," says John, "without saying a word." When your dinner has settled, and the fire has died down, and you've played everything from "Clair de Lune" to boogie-woogie, John will take you over to the Village to a bowling alley. John is an all-around athlete. He likes to swim, fish, golf, play tennis and badminton, but most of all he likes to bowl. He doesn't care whether you bowl well or not. He just wants you to be interested in trying it. He likes a girl who is a good sport about things.

If you want to be a success with John don't try yessing him all over the place. He likes a girl who has a mind of her own. He doesn't like "yes" girls. On the other hand he doesn't like stubborn girls—you know, the type of girl who's going to have her way, or else. "Boss lady" may be all right in the movies, but not in real life. And of course you just must have a sense of humor.

John has no ambition to be a Great Lover off the screen or on. "I don't think I'm the type," he says. His chief ambition is to have people say, when he's out of the movies, "John Hodiak wanted to be a credit to this profession—a good actor. He was sincere in what he attempted."

After John made his great success in "Lifeboat" and knew for certain that he was a part of the Hollywood scene, he said, "For a long time, getting in the movies has been my goal. But not because I wanted glamor. What I wanted

was to earn enough money to give my mother and father a break. They've always had to work hard to make ends meet. I wanted them to have a little farm and some of the luxuries of life including independence. That's what I still want. All I want for myself, out of the movies, is enough to buy a fishing lodge some day in the Wisconsin woods. And if, and when, I can achieve that ambition for my folks, I want them to feel that I earned the money honestly—as their son, John Hodiak."

Well, John has just about achieved his ambition. A month ago he rented a small house in Westwood and had his mother and father, who had been living in Detroit, come out to live with him. Right now he is looking for a plot of ground out in the San Fernando Valley so they can have the farm they've always wanted. In the meantime, Mrs. Hodiak is having a great time of it, seeing how movies are made, meeting John's friends, and cooking Sunday night suppers for them.

When he finished "Marriage Is A Private Affair" with Lana Turner at Metro, John was again borrowed by Twentieth Century-Fox to co-star with Anne Baxter in "Sunday Dinner For A Soldier." John sort of fell for Anne, and Anne sort of fell for John, during that picture, and their friends rather think that when John gets his farm for Mom and Pop, he'll next be looking for a home for Anne. So, if you want a date with John, better hurry up—before he ceases to be one of Hollywood's most eligible bachelors.



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Barbara Gets Going!

Continued from page 27

the studio didn't accuse me of trying to imitate little Margaret O'Brien. I was just about as childish."

Well, I must say the girl who sat across from me eating mushrooms Colbert could certainly never be confused with Metro's wonder child. Miss Britton wore a smart suit that had been perfectly tailored by Hollywood's most expensive and best. And she has a figure that certainly does something attractive to a suit. An extremely chic hat was perched atop beautifully coiffured hair. And gloves, no less. Very snazzy gloves. The persnickerty *maitre d'* of the swank Colony in New York would have taken one look and given her, immediately, the best table in the room.

"As soon as I gave away my dirndls," Barbara continued, "and started wearing suits, I promptly felt more grown up. And then I made a wonderful discovery. Tall girls can wear much more exciting hats than small girls. They can even get by in hats that are as big as cartwheels. For the first time I was glad I was a tall girl. For the first time in my life I went on a hat-buying spree."

And the next thing she did was to find an apartment of her own and move out of the Studio Club. The Studio Club is a perfect place for a young girl to live, when she first comes to Hollywood. "I was a small town girl who suddenly found herself in a big town business," said Barbara, "and the Studio Club was wonderful for me." Here she could count on being well-fed, and well looked after, along with dozens of other young girls, at very moderate prices. It was like going away to college. "But I couldn't keep on being a dormitory girl forever."

So now Barbara has her own apartment, and what with coping with rationing, the telephone company, and the servant problem she is indeed becoming an adult. She needed responsibilities, and now she can't complain; responsibilities she has plenty of.

The next thing she did on her "dignity" program was to stop having dates every night in the week. Barbara doesn't drink, and she doesn't smoke, and she is certainly not a night club habitué but somehow or other she met lots of soldiers, and they always had buddies coming to town on leave, and besides the girls at the Studio Club were always asking her to help out with the extra man, and for a while there Barbara found herself dining or dancing with the armed forces every night. Well, a girl wants to do her part toward winning the war, naturally, but Barbara was rapidly becoming the "date girl" of Hollywood. And that ain't good—especially if you're an ambitious young actress.

She laid down a new set of rules for herself. When she is working in a picture she doesn't go out at all at night except over the weekend. At night she studies her part, and goes to bed early so she'll be fresh and rested for the next day's work before the cameras. And when she isn't working in a picture she spends several evenings a week with a

nice young doctor who takes her to concerts. She is very fond of music, and never gets enough of it.

Finally after months of "doing over" herself Barbara asked the studio if she might make some grown-up tests to show Mr. De Sylva. The makeup department made her up as a charming, sophisticated young woman, and Designer Edith Head slipped her into a most alluring evening gown. The tests turned out extremely well. "Now," said Barbara gleefully, "bring on those Irene Dunne rôles."

So what? So they hastily washed all the makeup off her pretty face, fairly tore the alluring dress off her, put her in a nun's robe, and told her she was playing opposite Ray Milland in "Till We Meet Again." The picture, it seems, had been in production six days when the doctors decided that Maureen O'Hara, who was playing the nun, should not work any more until after the birth of her baby. Frank Borzage, who was directing the picture, told the Paramount folk that he only knew one other girl in Hollywood who could play the part—Barbara Britton, who was right there on their own lot. He had tested her for the part in "Stage Door Canteen" which Cheryl Walker was given.

As the little French novice, torn between a dedication to the church and an awakening earthly love, Barbara had a rare dramatic opportunity. A sincerely religious girl, she could bring to the part the understanding it needed. After her studio bosses, including Mr. De Sylva, saw a rough cut of the picture they promptly changed Barbara's billing from featured player to co-star with Ray Milland.

"After the preview I saw Mr. De Sylva," said Barbara. "He said to me, 'You don't always want to be a nun, do you?' So just because I happened to have had the good luck to be made a star I don't intend slowing down on my 'dignity' campaign. I'm taking all kinds of lessons now which I think will improve me. I'm even taking riding lessons. I go out to the stables in Glendale every morning and they give me an old nag who has completely lost interest in life. I'm building up gradually to a spirited beast."

Barbara's real name is Barbara Brantingham. She was born in Long Beach, California, where her parents still live. After attending the Lincoln Grammar School and Poly High, Barbara enrolled in the Long Beach Junior College, majoring in English and dramatics. But just about that time Hollywood muscled in. During her second year at Junior College Barbara rode on the Long Beach float in the annual Pasadena Tournament of Roses. During a pause in the parade a newspaper photographer got a good look at her, decided she was the most beautiful thing he had ever seen, and snapped a picture of her. When the picture was turned into the editor, he whistled, and blew it up big. One of those see-all Hollywood agents saw the picture, tracked Barbara down to the Junior College, and arranged to have

her meet a Paramount talent scout. Paramount lost no time in signing her. But they lost two years and a half in making her a star.

But Barbara will not have Paramount blamed for anything. "Let's face it," she says, "I was a young twenty when they signed me. It took me time to grow up."

As soon as she finished "Till We Meet Again" Barbara was borrowed by Bing Crosby's newly organized production company for its initial venture, "The Great John L." And very soon she starts work on "The Virginian." Things are picking up for Barbara. Have you any dirndls? Give them away.

Taming Of The Screwball

Continued from page 43

of a shock to Betty as to the public. She never knows just when she will explode. "Worst stunt I ever pulled was in Madison Square Garden. The way that audience received my act made me feel so wonderful I wanted to give them a thrill in return. So I opened my big mouth and out came, 'You've made me so happy, I'm going to let you in on a secret.' Fine place to tell a secret. To my own amazement, I said, 'I'm going to marry Charlie Martin, one of your own boys.' Charlie had asked me at dinner that evening, but he didn't expect to get his answer coyly shouted over Madison Square Garden's public address system! I had a time getting out of *that* one."

Second home to her is Lucey's, a popular eating place opposite the Paramount Studio. In her favorite booth near the patio-entrance Betty lunches, dines and spends most of her free evenings playing gin rummy with owner Fred Brozio or clowning with the gang. To everyone from the newest bus boy to the sophisticated headwaiter, Betty is the "Prime Rib," a double-dealing nickname springing from her prankish wit and enthusiasm for "great big steaks." Her arrivals never fail to charge the atmosphere. "Boy, am I hungry!" she exclaims, elbows flying, blonde head bobbing at fellow actors. Meetings with Bob Hope are particularly hectic, with Betty matching Bob rib for rib. She often keeps the place alive with laughter long after closing time, but is just as likely to announce "I'm going" at the crucial point of a story or game. Her friends know better than to try to stop her.

All these zany goings-on are part of her past, to hear Betty tell it. They can't possibly happen again. "I'm a reformed character," she insists as she boards the Army transport. She settles herself sedately in the seat by the tiny window and gives you a discreet little wave of the hand. "What our fighting men in the South Pacific need least right now is a *tame* Betty Hutton," you observe gloomily. Then your spirits zoom sky high as Betty leans forward and kisses the bald head of a colonel seated in front of her! By the time the appalled officer can recover, she is gazing innocently out of the window.

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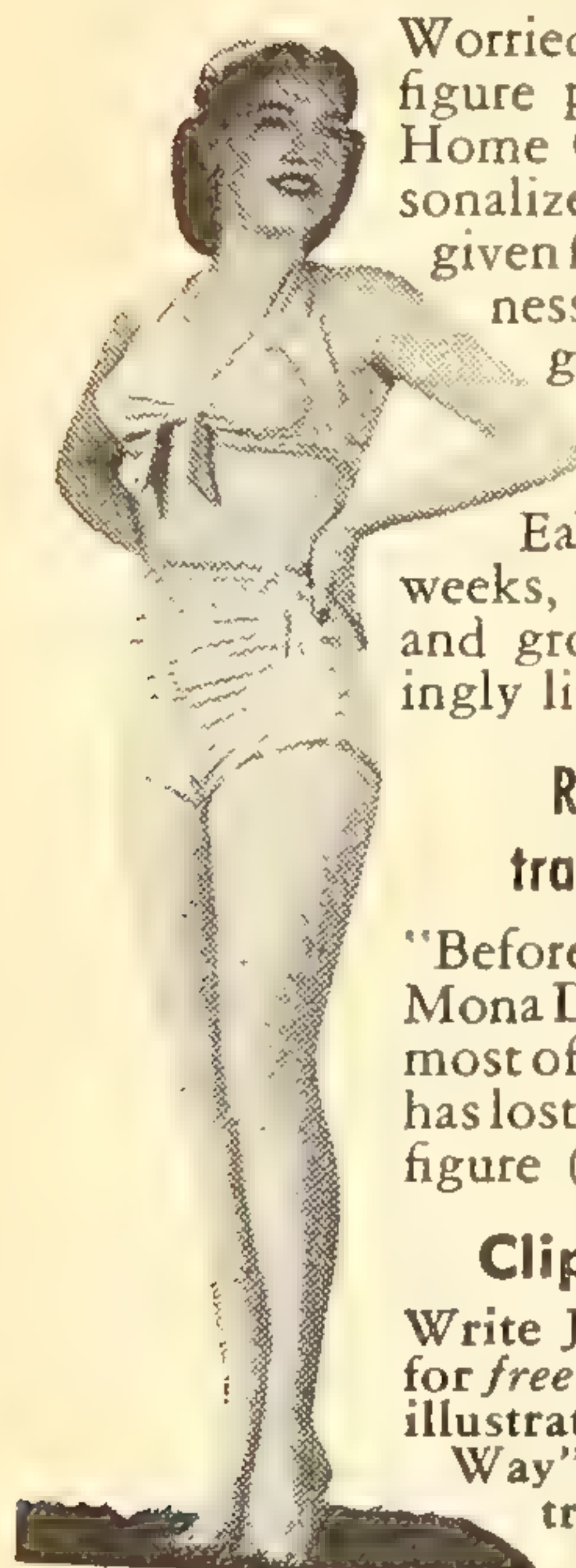
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"Hollywood Is Heartbreak Town!"

Continued from page 25

and nervous and in tears most of the time. I thought Hollywood was cruel. I still think it can break your heart—if you will let it. It takes a while to accept everything complimentary with a grain of salt. I couldn't get used to being told by the lesser lights around the studio that I was going to get a certain part. I didn't realize that sometimes I was being told these things because of studio politics. These people would think I was on my way up; they felt it would be a good policy to pat me on the back. But, at fifteen, I believed them. If they said I was going to get a certain part, I'd study for it, spend weeks planning for it. And then I'd find out that not only was I not going to get it but that I hadn't been considered for it, even. The promise I took for gospel truth had no basis of fact.

"However, it wasn't always like this. There was compensation in other things. For instance, Tyrone Power was wonderful to me. If I would blow my lines, he'd blow his, too, and take the blame for mugging the scene. And he teased me and thought up gags, and before I knew it, I was taking things in my stride—even disappointments. Once he 'gagged' me in a kissing scene. Knowing they always embarrassed me, he thought up a dilly! It was the last shot before lunch, and there had been one 'take' after another. According to Hays office rules, a kiss can only last so long before the camera. Well, we went into our clinch; one minute passed, two, three. I was beginning to get nervous. Why didn't they yell, 'Cut!'? Tyrone was acting his rôle of the ardent lover very well. Suddenly he started to giggle; I did too. I thought we had ruined the scene, and turned around to face the camera. There wasn't a soul on the set! Ty had bribed them to steal away and leave us alone. I didn't hear the last of that for weeks!

"One of my first boy friends was Mickey Rooney, and he helped me such a lot. Mickey is a protective sort of person, and he took it seriously. He wouldn't let anyone make even the slightest crack in my presence. Like a big brother, he watched out for me. I didn't go out with the sophisticated crowd; neither did Mickey. I think we were good for each other. He took his fabulous success in his stride, and I saw that it was possible to keep your balance. You grow up very quickly in this business. You don't have the casual fun you have if you go to high school or live in a small town. I never went to a football game or to a school dance. Mickey grew up fast, too. We understood each other. He taught me that in pictures you don't grow up gradually; you either sink or swim. You either learn to make mature decisions far beyond your years or you are lost in the shuffle. I learned to 'swim' early. I had to.

"In Hollywood, more than anywhere else, you have to learn to keep your fingers crossed. I still am learning, even today, not to believe in yes-men. You can

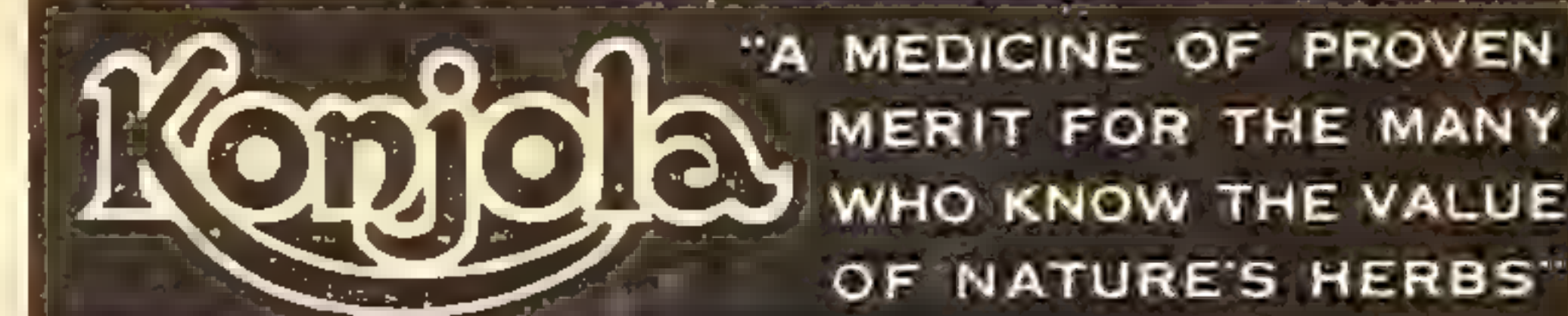


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'sink' very easily in movieland; or you can stay on top, depending on how much character you have. Here nice people can be spoiled. They can't take the terrific concentration on their ego. They lose their perspective, start believing their own publicity. Hollywood can ruin your character. It's understandable, for you can't imagine how people flatter you from dawn to dusk. You never hear one unfavorable thing from anyone. One way to keep your balance is to remember that the highest and mightiest fall.

"The other day I stopped to give a woman a lift. She was an extra on the picture. She told me that she had been a star, used to wear \$85,000 worth of jewelry at big parties. She still knows many important executives. But there she was—working as an extra.

"Another actor—now dead, God rest his soul—had been one of the most fabulously wealthy in Hollywood. He had owned his own studio, had hired top directors and stars to work for him. He kept muffing the scene I was in, and—not knowing who he was—at last I got impatient. It was costing the studio money. I went over to the director. 'It's only one line,' I said, 'why not let someone else do it and go ahead with the picture?' The director took me aside. 'Do you know who he is?' he asked me, and then told me. I was shocked. 'I'm just trying to help him,' the director explained. 'I want to give him a \$25 check for speaking a line, instead of \$6.50 for an extra. And, Linda,' he said soberly, 'let that be a lesson to you!'

"It was. I have a business manager who watches out for me. I have a trust fund. You see, you don't get half of what you think you earn. Newspapers always quote fabulous salaries, but the government gets 60% your agent 10%, and so on. Movie stars are supposed to live on an elaborate scale, drive expensive cars.

"Many stars go overboard on this. But when I saw that extra, to whom a \$25 check meant so very much, and realized that there stood—broke—one of the greatest stars of all time, I made up my mind it would never happen to me. And I am taking precautions to see that it doesn't!

"For what do you have in this business when you are through? A scrap book, a memory of momentary fame. If you build your whole life around yourself and your achievements in pictures, life can be very frightening and empty at the end of the road. That's why I am interested in other things besides acting. I love painting, both oils and water colors. I am interested in sculpturing. I love my husband and my home. Some stars live their movie lives and their careers twenty-four hours a day. I don't. I never read the gossip columns; I never try to keep up with what Hollywood is doing. When I go home at night, I try to divorce myself from Linda Darnell, the actress.

"At first all of the hullabaloo is a great thrill. You get a feeling of pride when you see your name in print. But this little thrill can become a vice if you'll let it. You've got to keep your balance. It's hard enough when you are surrounded day after day by flattery. If you

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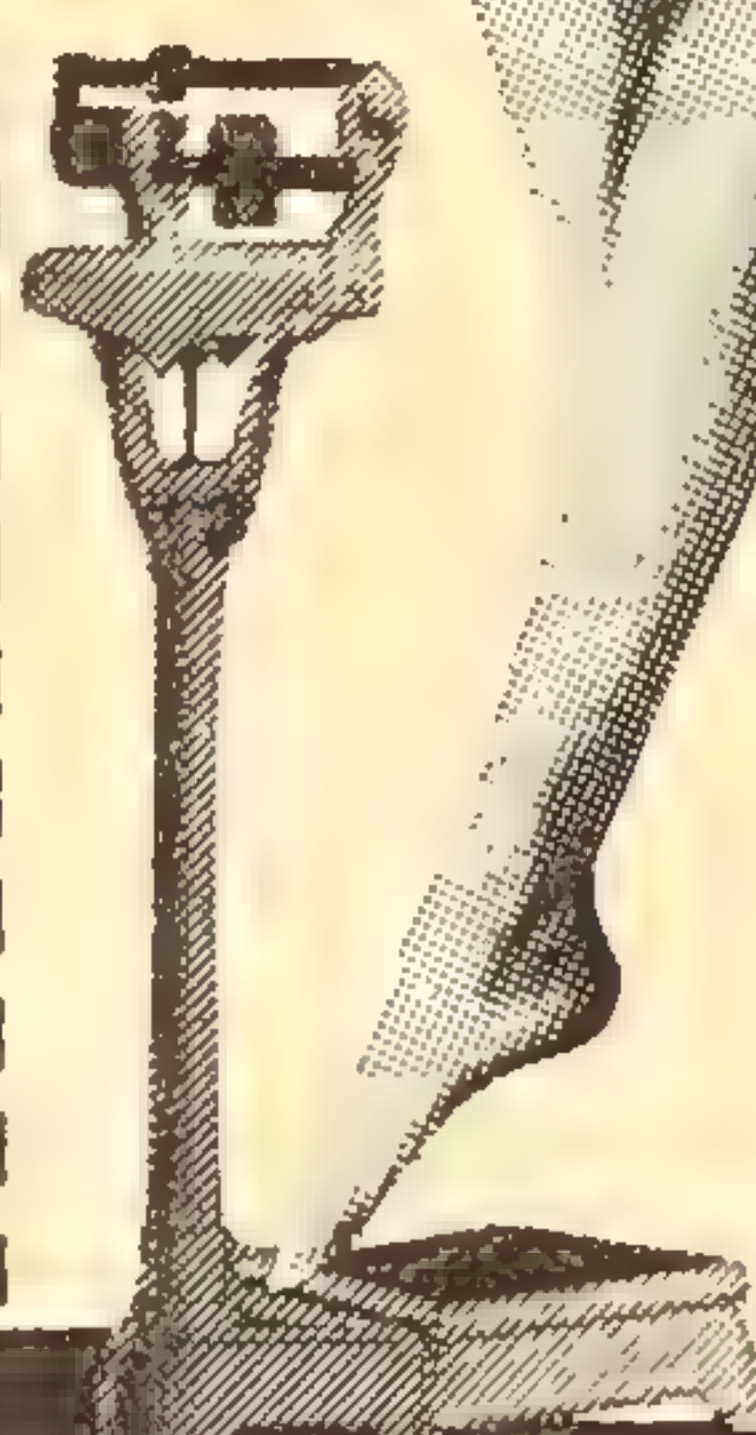
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took this exalted opinion home with you, it would be impossible. Hollywood people have a difficult enough time remaining normal.

"If I have kept my balance here, it's because I was lucky enough to find someone like my husband Pev. He has his feet on the ground. He's been around Hollywood a long time, and he has been one of the top three cameramen in the business since he started with DeMille twenty-two years ago. Pev, too, has all his money in investments—so that later we can say, 'Thank you, picture business, glad to have known you!', and then retire. Perhaps we will go to Chile. We both have friends down there, and I speak Spanish. Or maybe we'll just travel. But it's nice to know that after the years of hard work are through, we can go about enjoying life. We can completely forget the side of Hollywood we don't like, the back-biting, throat-cutting, back-stabbing part.

"Pev feels your vision should be broad. It's fatal to become narrow and think Hollywood is the world. If picture business were wiped off the face of the earth tomorrow, the world would go on! We want to stay normal and not let the business throw us. It's a sign of the shallowest kind of a mind when people start going high-hat and egotistical. As for temperament—the greatest part of it is just bad taste.

"I've been lucky to find Pev. I know I sound prejudiced, and I won't say I'm not. After all, I married him! But he's been around too long to be taken in by the superficial things. And he has pointed them out to me for what they are. Pev Marley is a wonderful person. He has great self-respect and reserve. He doesn't fall for everything. And he helps me when the going is tough.

"For, even now, it's no bed of roses. In the first place, you have to work hard. It takes intelligence to be an actress. You have to study, master the tricks of your trade. You can't fool the screen, and you can't fool the audience. When you make a mistake, it's up there on the screen for all the world to see. Furthermore, it's not easy *not* to make mistakes when things are always happening to make you unhappy and uncertain.

"Once when I was on location making 'Buffalo Bill' and Pev was in the hospital with a serious operation, there appeared in a column: 'Linda Darnell and Pev Marley were seen at the Tropics squabbling over breakfast.' How could we have been together when we were 700 miles apart? Also, according to the papers, I'm always going to have a baby. Last time that appeared," twinkled Linda, "I said, 'Just because I'm working at Twentieth is no sign I'm having a baby!' (Twentieth's Betty Grable, Maureen O'Hara, Gene Tierney, Alice Faye, Cobina Wright, Jr., Brenda Marshall have all been visited by the stork during the past year, causing quite a dearth of glamor girls on the Twentieth lot!) When I went with Alan Gordon to Yuma to be maid of honor when Lana Turner married Steve Crane, all the papers had me eloping with Alan. The price of fame is that you live in a glass house. You have absolutely no private life, and it isn't until you lose your privacy that you

realize how much it really means to you.

"Many Hollywood marriages go smash because of gossip items that aren't true. For husbands are human. Much as Pev loves me and well as he knows me, he is sometimes uncertain when he reads: 'Linda Darnell and Pev Marley have separated.' Someone on the set says to him, 'Gee, I'm sorry about you and Linda.' He says, 'What about Linda and me?' And the item is pointed out. He thinks, 'Maybe this is her way of telling me.' He comes home that night, relieved to find out that it is just Hollywood gossip at work again. It takes a strong belief in each other to keep above the spiteful digs and innuendos that weave the counterpoint to the Hollywood pattern.

"But, at home, between the two of us, we can laugh and tease each other. We have such fun! For instance, Pev is crazy about Irene Dunne. During 'White Cliffs Of Dover' he just sat there in the theater and raved. But I got even with him! I'm crazy about Cary Grant. I go to see all his pictures and I tease Pev unbearably by almost swooning dead away and saying, 'Oh, what a man!' Whenever Pev gets too much out of control about Irene Dunne (and, by the way, she is my ideal), I threaten to borrow a cup of sugar from Cary Grant. He lives right up the hill from us, and I've never met him, so I tell Pev I'm going to be neighborly and go up and borrow a cup of sugar so I can meet him.' When you're locked away from it with someone you love, Hollywood can have its lighter side.

"But I feel sorry for the youngsters who come here all starry-eyed. They don't know that Hollywood is heart-break town. It isn't every girl who meets and marries someone like Pev, who is so wonderful. Things happen fast here; you go through so much. You feel wiser than your age. Every day you learn so many lessons. You get so many bumps.

"If you're a star all by yourself on a shiny pedestal, it's easy to lose your sense of values. The thing to do is to come down from your pedestal. It's a very lonely place anyway. Hang on to your sense of values; learn to accept flattery for what it is—and find a man to share life with you who has great understanding, depth and character.

"Like Pev."



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Joan Crawford Predicts

Continued from page 39

character actress. I hope she won't allow anyone to glamorize her, for she has such a fine quality that it could easily be lost and covered up.

PEGGY ANN GARNER:

She is my favorite actress of all time, and in "Jane Eyre" she took me apart and didn't bother to put me back together again! She set the key for the entire picture and cast. She will never go through the awkward stage; she will just go right on, and I predict that, because she has a quality like June Allyson, she will make a young character actress. She will be on the screen for as long as she likes

ROBERT HUTTON:

The greatest mistake made against Robert Hutton is that he has been compared to Jimmy Stewart. This could hurt him. He has a sweet quality that makes everyone feel they would like him for their brother. I think he is younger emotionally than he is in years, but by the time he gets a few more pictures under his belt, he will have every chance of becoming a fine screen personality.

GENE KELLY

In "For Me And My Gal," he proved he was not only a fine dancer but could act. He has a dapper quality and the ability of being sweet and simple and masculine. In the various rôles he has portrayed since "For Me And My Gal," he has proved he can play a leading man or heavy with equal authority.

JOHN HODIAK:

Hodiak is again the victim of comparison in that he is labeled "The New Gable." He has the shrewdness to live down such remarks and the intelligence to vary his rôles to pick the sort of parts that won't type him as an imitator of Gable. In "Lifeboat," he has a Gable type of part which was unfortunate in that respect, but fortunate for Mr. Hodiak in that it showed his capabilities.

Glamor-less Girl?

Continued from page 45

cians. They began a wide search for child prodigies. There was no opening in the cast for a pianist but there was one for a violinist, and Diana went to Paramount to accompany a young girl fiddler. During the audition, Diana was asked to play a solo. After which they thanked her and sent her back to Los Angeles to continue her piano studies. That was the end of it, as far as Diana was concerned.

But four weeks later the casting department put in a call for her. She drove to the studio with her mother and was told there might be a spot for her in the picture. They asked if she could learn the Grieg Concerto in two weeks. Diana, unaware of the hard work entailed, said, "Of course." But her mother

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was astounded. The Grieg Concerto was too difficult for a child and besides, two weeks was not nearly enough time. Nevertheless she agreed to try.

With her mother's expert coaching plus her own determination, Diana managed to learn the concert piece in the record time allotted her. The studio listened to her rendition and was so enthusiastic that she was chosen not only to play with the orchestra but also for a speaking part. She emerged with a rôle second to that of Susanna Foster in the juvenile portion of the cast.

"They attached one of those seven-year things to the contract," Diana remembers, "but we never thought anything would come of it." When the picture was previewed, however, executives were so impressed with her possibilities that they asked to pick up her option. Then came the difficult decision, whether she wanted to be an actress or a concert pianist.

"There was plenty of discussion about it at home," says Diana. "Mother and Dad put it up to me. They thought I was old enough to decide for myself."

Being only fourteen, Diana decided in favor of the movie career. She thought she would be put in another picture immediately but that wasn't the way it worked out.

"I sat around for two years developing a terrible inferiority complex. I just went to school at the studio every day, taking dramatic lesson after dramatic lesson. I got terribly discouraged and I was often sorry I had signed the contract. I hated just being around doing nothing but it finally did develop a determination in me not to quit."

Ironically, her talent as a musician was what was holding her back. Each time she was suggested for a part everyone would say, "Oh yes, that nice little pianist girl," and then dismiss her as a possibility. But she had enough rooters in the studio to keep her under contract. Somehow, at option times, she would always be re-signed.

Finally Bob Mayo, on the Paramount lot, who had been one of her strongest rooters, heard of an opening for a brat part in "The Major and The Minor." He took her around to William Wilder, Charles Brackett and Arthur Hornblow, executives on the film, and sold them on her. They tested her for the rôle and decided she would be perfect. Diana herself was not so sure.

"Very truthfully," she says, "I expected to be replaced. After a week of shooting I was positive they didn't want me. I would sit in my dressing room and tremble every time the business manager passed, for fear he was coming to tell me I was no good. I went around asking the grips and the hairdressers and everyone else if I was all right and got into a terrible mess with all the different criticisms. It's a wonder I gave any kind of performance at all."

"When I saw the preview, I was terribly disappointed and discouraged. During the shooting, they hadn't let me use any makeup except my own lipstick, which they knew wouldn't show on the screen. And I was dying to look glamorous, with false eyelashes and everything!"

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The hit she made in "The Major And The Minor" brought her the choice rôle of Betty Hutton's kid sister in "Miracle Of Morgan's Creek." She would probably still be playing brat parts if she hadn't taken matters into her own hands.

"I wasn't chosen for 'Our Hearts Were Young And Gay,'" she told me. "I worked to get it. I'd read the book and I was crazy to play *Emily*. I went around the studio dressed up for the part, wearing draped skirts and putting my hair up. From being a kid around the lot, I appeared very grown-up all of a sudden. I went around seeing everybody and working on them. I got great help from the masseur who was for me and who spoke to Miss Skinner and Miss Kimbrough (authors of the script) about me. I'd been practically everybody's kid sister on the lot and I knew if I didn't break away quickly, I might not get another opportunity."

Even though she now seems all set for the kind of picture career she wants, Diana is taking no chances. "If I find that I'm not a success in pictures, I can always have my music to fall back on. I don't want ever to get to the point where I'm forced to take dismal little parts in dismal little pictures."

She is continuing her piano studies, which take up a good deal of her spare time. Last January she made her concert début and received encouraging reviews. Also, she would like eventually to appear on the stage. This summer she was eager to play with an Eastern stock company but her mother thought she was too young to be living away from the family. Also, the studio probably couldn't have spared her.

"I think it's very important for an actress to do all she can to improve herself and I think the theater is necessary for any performer. I don't want to sound too lah-de-da, but you know what I mean. I've only recently played with an audience in radio and there really is something about the difference in timing in pictures and before an audience. And you can only get that audience-thing through practice. In pictures, of course, you have to feel it, make it for yourself."

Because of the hours she must spend studying and practicing music, Diana doesn't have too much liberty in which to run around. When she is in a picture, she is required to be at the studio in makeup by 7 A.M., which requires an early bedtime. During those weeks of work, she only has dates on Saturday nights. These she generally spends going to Navy dances. Her mother told me Diana had several servicemen on the string, but both she and Diana refused further to identify them, only assuring me that they were "just boys" and not former movie professionals.

Although she enjoys a good time, Diana's preference in young men is for those capable of holding serious discussions. She is at present very much interested in psychology and may take some college courses in that subject. However, if she does, she will go into it wholeheartedly. "I don't want to learn just a smattering of anything," she says.

Besides dancing and attempting to settle the world problems of her generation, her favorite recreation is going to

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the movies. "I know it's awfully dull to
 say that," she admits, "but it's true.
 And I'm one of those kind of girls who
 don't enjoy the movie unless it can give
 me a good cry." Her favorite performers
 are Charles Boyer, Ingrid Bergman, Judy
 Garland, Teresa Wright, Cary Grant,
 Eddie Bracken, Gary Cooper—the list
 could go on indefinitely for she is fond
 of almost all the stars.

As I was leaving, I asked Diana to tell
 me what sort of person she thought she
 was. "Sometimes," she said, "I think I'm
 very unusual, that I'm a delicate creature
 of moods—and then," she added mis-
 chievously. "I read articles about adoles-
 cence and find I'm just about the same
 as any other girl!"

A Day With Bing's Boys

Continued from page 35

His rejoinder set off a spark in Phil's
 brain. "Want to see the camels?" he
 asked me.

"Sure," I bit.

"Get him a pack," he and Denny en-
 joined Barney.

"Ve-ry funny," Gary sneered sar-
 castically.

"Aw, you're just sore you didn't get
 a chance to pull it," the twins sneered
 back.

Bing's father appeared on the set and
 tapped Lynn familiarly on the shoul-
 der. Lynn spun around like a whirling
 dervish. "Well!" he shrilled, "fancy
 meeting you here! Whaddaya know,
 "Gramps?"

"Lunch!" called the assistant director
 so we repaired to the "calf."

Bing read the menu through for them
 —from the upper left hand corner
 straight through to the lower right. As
 usual, there was an embarrassment of
 riches. They couldn't make up their
 minds. After giving them ten minutes
 while the harassed waitress hovered
 obligingly about with pencil poised. Bing
 solved the problem. He ordered ham-
 burgers with chow-chow and French
 fried. When the food was set before
 them and they had finished doctoring
 the sandwiches with slabs of raw onions,
 ketchup, pickles and what not, they were
 so thick the boys couldn't get their chop-
 pers around them. Eventually Phil gave
 up the struggle and laid a dainty morsel
 back on his plate. "I'm so full I can't
 eat any more," he announced. "I can't
 even eat any ice cream and cake."

Bing ordered him some anyhow. "I
 don't want any," Phil protested.

"You've got to keep up your strength,"
 I reminded him. "We're fighting Indians
 this afternoon."

So, in the interests of pushing civili-
 zation past the last frontier, Phil man-
 aged to force about a pint of ice cream
 and a quarter of a layer cake past his
 reluctant palate, to say nothing of clean-
 ing up some Lynn by-passed.

Lunch over, we repaired to Bing's
 dressing room. The walls are so thickly
 plastered with photographs it would take
 a magician to stick a pin between them.
 There is one—a publicity still—of Bar-
 ney Dean surrounded by a bevy of Para-

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mount lovelies. "Look at that Dean," Gary invited disgustedly. "And is he loving every minute of it. The big sissy!"

The phone rang. It was the assistant director informing Bing shooting was over for the day, until the script writers caught up with them.

"Tell you what," Bing turned to me. "As long as I have the afternoon off I better run out to one of the nearby camps and do a show. I'll take Gary along with me and you can have the others."

A howl went up that could be—and probably was—heard in the far reaches of San Francisco. "You're the luckiest stiff on earth!" Denny hissed at Gary.

"Well!" I protested. "I like that!"

Denny whirled in alarm. "Please don't think we don't appreciate you taking us, Mookie, but he gets to go everywhere. He's going to an Army post and he'll get to eat there, too!"

"Yeah, and he'll get to stay up till 9:00 o'clock, too," Lynn put in resentfully.

"Oh, well," I tried to placate them, "one of these days you guys will be stars and you can go out to the camps by yourselves. Didn't Phil play *Scrooge* in 'A Christmas Carol' last year when your school put it on?"

"Yeah," Gary admitted in a disparaging voice. "And you know what he wore when he played the part?"

"No, Mr. Bones," I replied, donning my interlocutor's robe, "what did he wear?"

"A blue cap he wore last year when he played one of The Seven Dwarves," Gary informed me witheringly, "and a navy blue bathrobe, and all the while he was reciting his speech he was sopping up his gruel with the tassel of his bathrobe!"

"Well, that's an idea," Bing observed dryly. "I know Lionel Barrymore will be glad to hear something new has been added. On your way."

As we started to leave he gave each of the kids a dime, adding, "And don't buy anything to eat with it—no candy, peanuts, or popcorn—nothing to eat."

"Then what'd you give us the dime for?" Denny demanded.

"In case an emergency arises," Bing averred positively.

After sitting through two Westerns twice we emerged into God's fresh air. I was beginning to wilt a little but the kids were still going strong. "I think," Phil observed confidentially, "strictly on the Q.T., we'll have a candy bar."

"I think," I retorted, "strictly on the Q.T., we won't. Your dad said 'Nothing to eat.'"

Another howl went up from the mob. "Barney always lets us and nobody ever knows anything about it," Denny protested.

"Well, I'm not Barney," I cut him off, "and your dad put us on our honor."

As we crossed the street to the parking lot Denny remarked dismally, "This money is burning a hole in my pocket."

"Yeah," Phil agreed. "What'll we do with it?"

"I know!" Lynn exclaimed excitedly. "We can buy Mommy a present!"

Knowing Dixie's passion for perfume, they decided on that. So we went into

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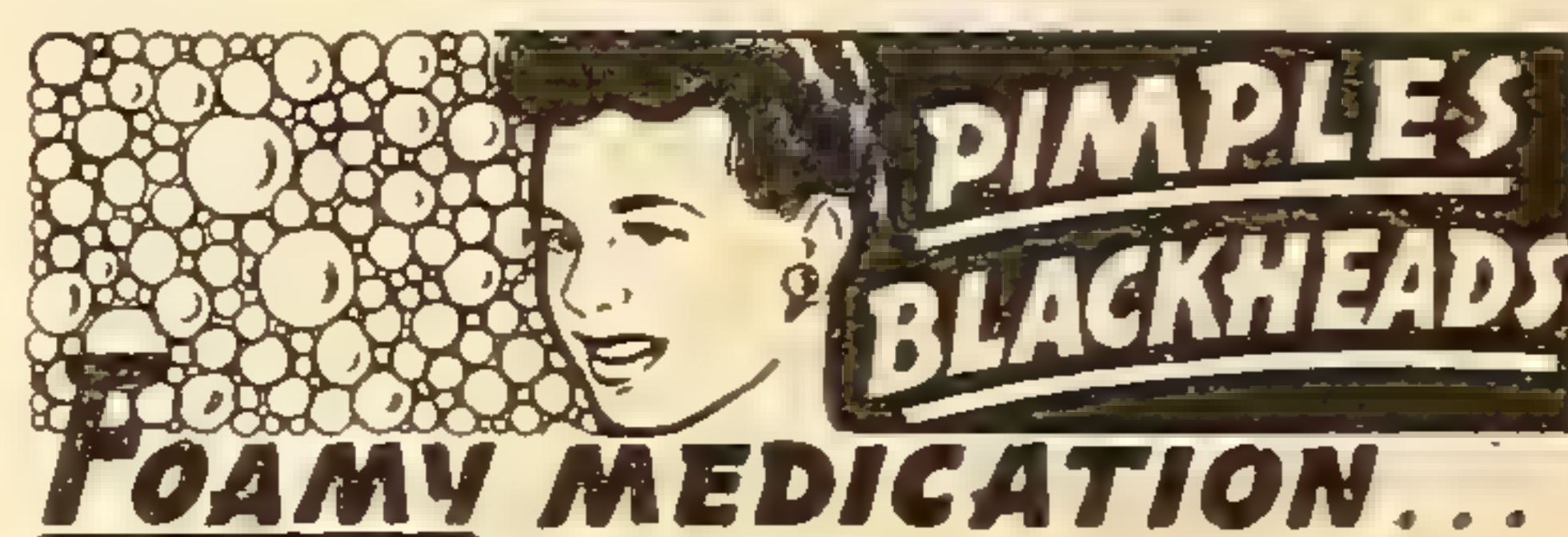
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a cut-rate toilet goods store but they couldn't make up their minds. There were sizable bottles for 25c but Denny wanted an orange color, Phil was holding out for green and Lynn was as unyielding as a piece of flint in his demand for blue that would "match Mommy's eyes" which, incidentally, are brown. Consternation reigned until it was suddenly discovered Lynn had only a nickel. "Wha'd you do with the other one?" the twins demanded fiercely. Lynn protested that was all he ever had. A hot debate arose between Phil and Denny as to whether Bing had short-changed Lynn or whether he had lost the other one. Under pressure (and I do mean pressure) Lynn finally admitted he stuffed one nickel into the peanut machine when I wasn't looking but it failed to pay off. Denny closed the argument by conceding a point: "Mookie can go in with us and we'll put his name on the card."

Then Lynn had another idea: "I know! Mommy has a pair of China rabbits on her dresser. We can get her something to go with them."

"Aw," Denny scoffed, "something like that would cost about \$57."

"Well, we said Mookie could go in with us," Phil reminded him.

We meandered down the street a few doors to a Chinese Gift Shop. They had some cheap porcelain miniatures. The boys were enthralled, but they were 50c each—some even 75c.

Denny plucked at my sleeve. "Mookie," he whispered wistfully, "do you suppose you could spare that much?"

"Well," I hesitated, "I suppose I could but you know I had to buy all those tickets to the show and pay for the parking lot and it's left me kind of short. Anyhow, I think your mother would appreciate it more if it was something you fellows bought by yourselves."

We moved to the back of the store and lo and behold! There was a whole table of glass miniatures for 25c! They were in all colors—orange, red, purple, green, blue, amber. There was a variety of animals—horses, dogs, pigs, a giraffe, deer, cats. An anemic green turtle had worked its way back from the 50c table.

Denny wanted the turtle. It would go well with the rabbits because they're all pets, anyhow. Phil wanted the giraffe because not many people have giraffes in their house.

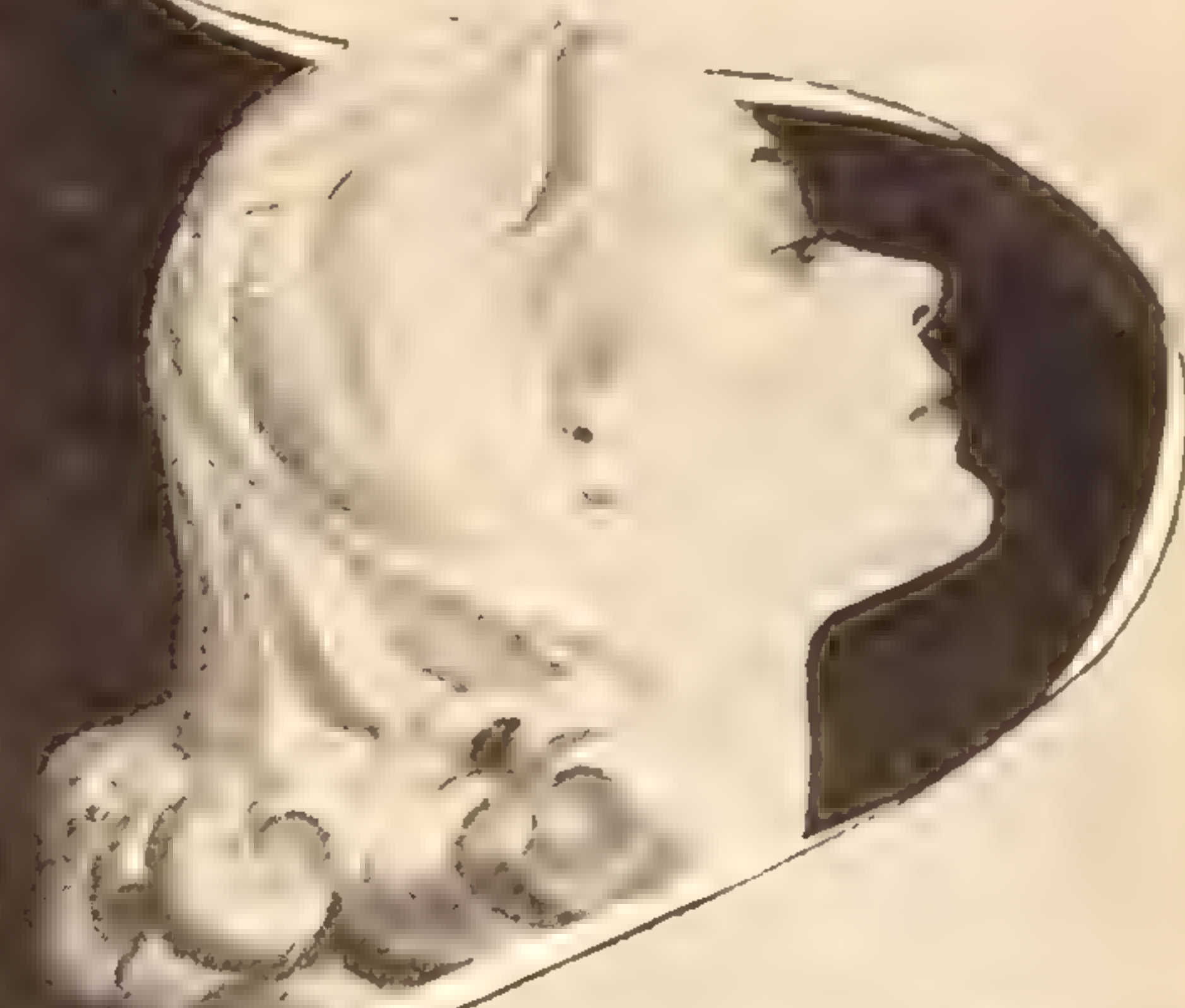
Suddenly the proprietor came up. "Please," he requested smilingly, "don't let the boys touch the things. You see, (pointing to Denny) he's already broken the head off the turtle."

Denny turned white. "Honest, Mookie, I didn't touch it! I was just looking at it and the head fell off. He's just trying to get me into trouble." I surreptitiously paid for the turtle and the boys finally settled on a purple glass dog, although, they grumbled, "it's very little for the money." I was hooked for the 2c sales tax but Phil generously reassured me they would certainly put my name on the card.

On the way home I put the purple pup in the glove compartment for safe keeping. "I still think we should of got that giraffe," Phil mused.

"You know it would only get broken with a long, thin neck like that," Lynn

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squelched him. "Look what happened to the turtle and he didn't have any neck!"

The sun was dropping toward the horizon; I gratefully noticed, as we negotiated the hill to the Crosby Cloisters. "This'll all be over in a few minutes," I kept telling myself.

But, no! "We'll just have time for a game of 'rounders' before it gets dark," Denny announced. "I'll be the batter, Geezer can pitch, Phil can play first and you can play fielder, Mookie, because it prob'ly don't make any difference to you whether you bat or not and, anyhow, you can get around faster than we can."

"That's what you think," I muttered with grim forebodings.

"Let 'er fly, Geezer," Denny invited.

Geezer wound up and let go. Denny swung. There was a thud as bat met ball, followed by the sound of tinkling glass. I wondered if I could make it to the car and downhill before Georgia (the house-keeper) arrived.

"It don't do any good to run," Phil announced, reading my thoughts. "She knows there's nobody out here but us."

"Put that bat and ball down!" a stern voice ordered from somewhere inside the house.

"Boy!" Lynn breathed. "Would we have caught it if you hadn't been here?"

"I know," the resourceful Denny exclaimed. "We'll get out the bikes and play 'Follow the Leader' out in the back. Mookie, you can ride Mommy's. She won't let us touch it but she won't say anything to you. The old man's got his at the studio."

"I don't know about that," I demurred. "I haven't been on a bike for about seventy or eighty years."

"Aw, don't be a spoil-sport," they urged in unison.

Denny took the lead, closely followed by Phil, Lynn and self. He was making hairpin turns at a breath-taking speed in a small, paved court. "Faster, Mookie," he called glancing over his shoulder. "You've got to keep up."

Sweat poured down my face. Suddenly there was a sickening crash as the lead bike collided with a pile of carefully stacked logs. The second, third and fourth bikes piled up on top, knocking the logs to hell and gone. Lynn was weeping silently as he nursed a skinned wrist. Phil and Denny were near blows as they argued whose fault it was. I was ruefully examining a rent in my slacks.

A deathlike silence enveloped us suddenly as we glanced up simultaneously to find Georgia bearing down on us like a goddess of vengeance. "How many times," she panted, "have I told you boys not to ride those bikes back here? Put those bikes back in the shed and pile every one of those logs back up again. Mr. Mook, I'm surprised at you—at your age!"

Still in silence, we meekly piled the logs while Georgia, arms folded across her chest, watched us.

"Now," she exclaimed triumphantly when the last log had been stacked, "march! Maybe if I put you to bed with nothing but a glass of hot milk for supper, you'll mind next time!"

"Georgia," I whispered plaintively, "could I please have a glass of hot milk and a bed, too?"

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So—You Should Be In Pictures

Continued from page 48

the time I went away to try my luck on a vaudeville circuit.

Uncle Joe and Aunt Sue were comfortably fixed back there in a little eastern town, uncle being a local storekeeper and Aunt Sue a fine mother who belonged to the PTA and who did her bit in the other village activities. They were pretty young at the time and shortly after I left they started having children and into the world came at intervals, three youngsters, two boys and a girl.

Only a few times, in short stop-overs of a couple of hours, did I get a chance to visit the family in the small town. They were still doing nicely and the kids were growing up. Then, after becoming connected in Hollywood, I received many letters from home and kept track of the family in school.

A year ago I learned my uncle had retired from business with a nice little nest egg, enough to keep them in moderate circumstances for the rest of their lives. And, yielding to the appeals of the youngsters, the parents had decided to move to sunny California and settle in, guess where, Hollywood. Which was fine. Hollywood's a nice place in which to live, good climate and everything that goes with it.

Came the day of their arrival and some of us relatives were down at the depot to meet them. Before the train pulled in I asked an aunt where the family intended to stay in Hollywood until they got settled and bought a home.

"In your house," was the reply.

"In my house?"

"Yes, Aunt Sue figured that naturally you'd want them inasmuch as you have a large place."

That was all right with me, although I was a little surprised to hear about it, since I had not been notified in advance. It seemed as though they naturally concluded that I had a mansion with elevator operators, English valets, French maids and a doorman to welcome visitors. Which was all right too, although I haven't been able to keep even a couple of servants for any length of time since the war started.

Well, I set the family up in my house and everything was cosy and comfortable, with a few exceptions. Uncle Joe hadn't changed a particle, the same engaging small town merchant, interesting conversationalist with a delightful philosophy all of his own. I like to talk to him, I think I can learn as much good homespun thinking from him as from the late Will Rogers.

But Aunt Sue's change bothered me some. Seems as though the influence of the kids had affected her to a great degree and she had become a climber—not a social climber but a movie climber. She read the fan magazines regularly and had decided that she had three wonderful performers in the family. The kids were way ahead of her. They had heartily agreed with her even before she got the idea.

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Each night when I returned from the studio there was a session in the living room. Hazel, aged 17, played the piano and sang. Not well but volubly. "I think you'll have no trouble getting her a part like those played by Ann Sheridan." Aunt Sue whispered sweetly when Hazel was doing her damndest at the piano. "She has the same appeal, and the snap shots we have taken prove she's very photogenic."

I coughed. Hazel is my cousin and I like her a lot. She's a nice girl and has, perhaps, every talent except those required on stage and screen. But Willie and Gerald, ages 12 and 18, were even more sensational. Willie was an embryo Donald O'Connor and Mickey Rooney combined, he had decided, and did a neat job of tap dancing with right foot preferred. He would leap up to execute a few intricate steps at the least provocation, and gosh help the floor when he landed. Gerald, 18, spent most of his time posing. He considered a nice complexion and black curly hair the Open Sesame to every girl's heart and what Valentino missed, that kid was certain he had in abundance. Singing and dancing talent were unnecessary, he reasoned, inasmuch as he hadn't seen Charles Boyer do either and if Boyer could get by on looks and personality he could make it too.

For a couple of weeks I did my best to act interested and for Aunt Sue's sake I racked my brain to try to figure out how any of the three could fit into pictures. All three kids lacked personality because of the way they had been spoiled. Uncle Joe had seen that they had everything their little hearts desired and Aunt Sue had contributed to their foolish conceit by concurring with their silly stage-struck ideas.

One night Aunt Sue confided in me. "The children have enjoyed a nice vacation. I think it's about time they get to work in the studios."

"Yes, yes," I stammered. "Yes, perhaps I'll see some of the bosses tomorrow. There might be something in the cutting department for Hazel, sometimes there's an opening. And the big boy might learn electrical work. It's very interesting, you know."

Aunt Sue just giggled coily. She said she realized I was only kidding. That I practically owned the studio and could give them very good parts in my next picture.

"Of course," she said, "I think much consideration should be given their parts in advance. I've read it is very bad practice for young actors to become typed."

She was right there. Only the kids had become typed before arriving in Hollywood.

To spare you further explanation it might be chronicled that, after six weeks at my home, Aunt Sue became thoroughly impatient, muttered something about getting her own agent for the kids, and announced rather indignantly that she thought I did not have their best interests at heart. I did not argue the point.

When they were packed up and were moving, the kids and Aunt Sue were rather huffy about it all. It seems as

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though I had let them down, had forgotten my old friends and relatives and was cursed with a Hollywood swelled noggin.

But Uncle Joe came over, shook hands, and said, "So long, fellow. Sure appreciated the hospitality. And by the way, I've just about decided that my kids are ready to go to work. I've let them get away with murder long enough just because of Sue. Ain't women funny?"

Stars In Your Hair

Continued from page 10

it out thoroughly, combing the ends into a soft wave which frames her face. The back hair is brushed into a page-boy bob.

Piquant Gene Tierney now making "Dragonwyck" at 20th Century-Fox, shows her two versions of results accomplished after one visit to the studio hairdresser. As always, her lovely dark hair is set in large, loose waves. It's brushed back above her ears and then allowed to hang softly in the back. A change in just her forehead locks gives the effect of an entirely new hairdo. Isn't coiling that front hair over the brow, and catching it with a little jewelled buckle a sweet idea? When for gala occasions, Gene wants her jewelled hair clip and earrings to show to best advantage, she smooths down the top hair and holds it in place with a velvet band to which she attaches her diamond flower spray. Notice the way this jewel piece follows the line of her hair and head? In all its gorgeousness, even the jewel touch is neat! For gay effects, try using your semi-precious—or even decidedly fake—jewelry in this fashion.

Although Faye's and Gene's photographs delight us with their charming originality, they also prove our old story that only perfectly cared-for hair can be really beautiful. If you would have your tresses as radiant as theirs, make consistent hair grooming a holiday beauty resolution.

Resolve first, that your hair will always be shining and immaculate. Hair that doesn't sparkle with cleanliness is unforgivable when there are so many excellent shampoos whose weekly use will keep it soft, fresh and bright! And, of course, that daily brushing-for-beauty is so routine that a reminder should never be necessary.

Second, resolve that you just won't let drab hair detract from your looks or personality. It is so easy to use a lightening or brightening rinse which will give the kind and amount of color you desire. A glint of gold, or a touch of red may be all you need to provide sparkle to your whole appearance.

Add a good permanent, a clever cut and efficient hair-holding equipment to clean, healthy hair and there's no reason why a stunning new coiffure should not be yours. It's nice to realize that tractable curls are no longer heaven-sent gifts to the favored few. Every color, type and quality of hair can now be waved into manageable locks that will arrange easily!

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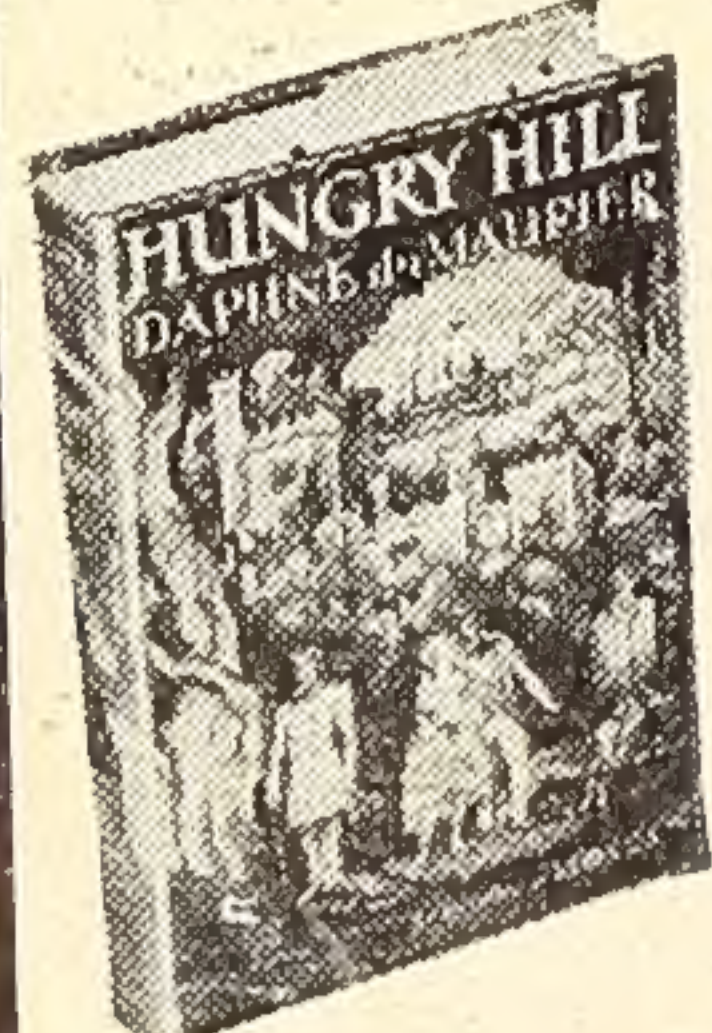


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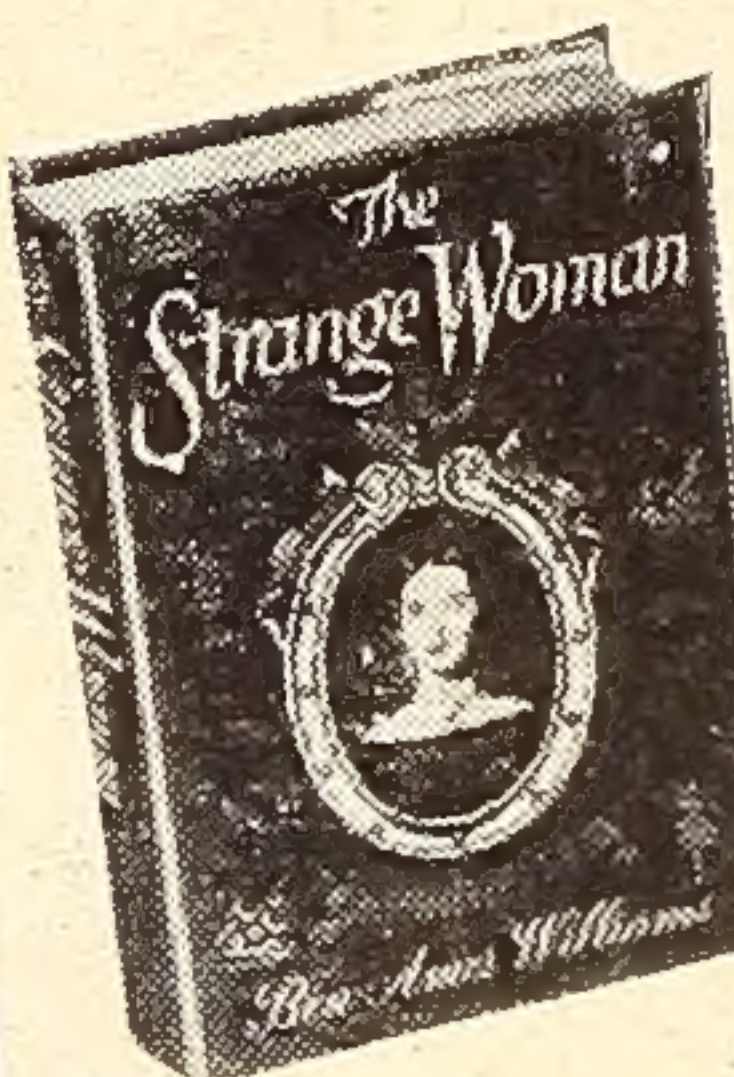


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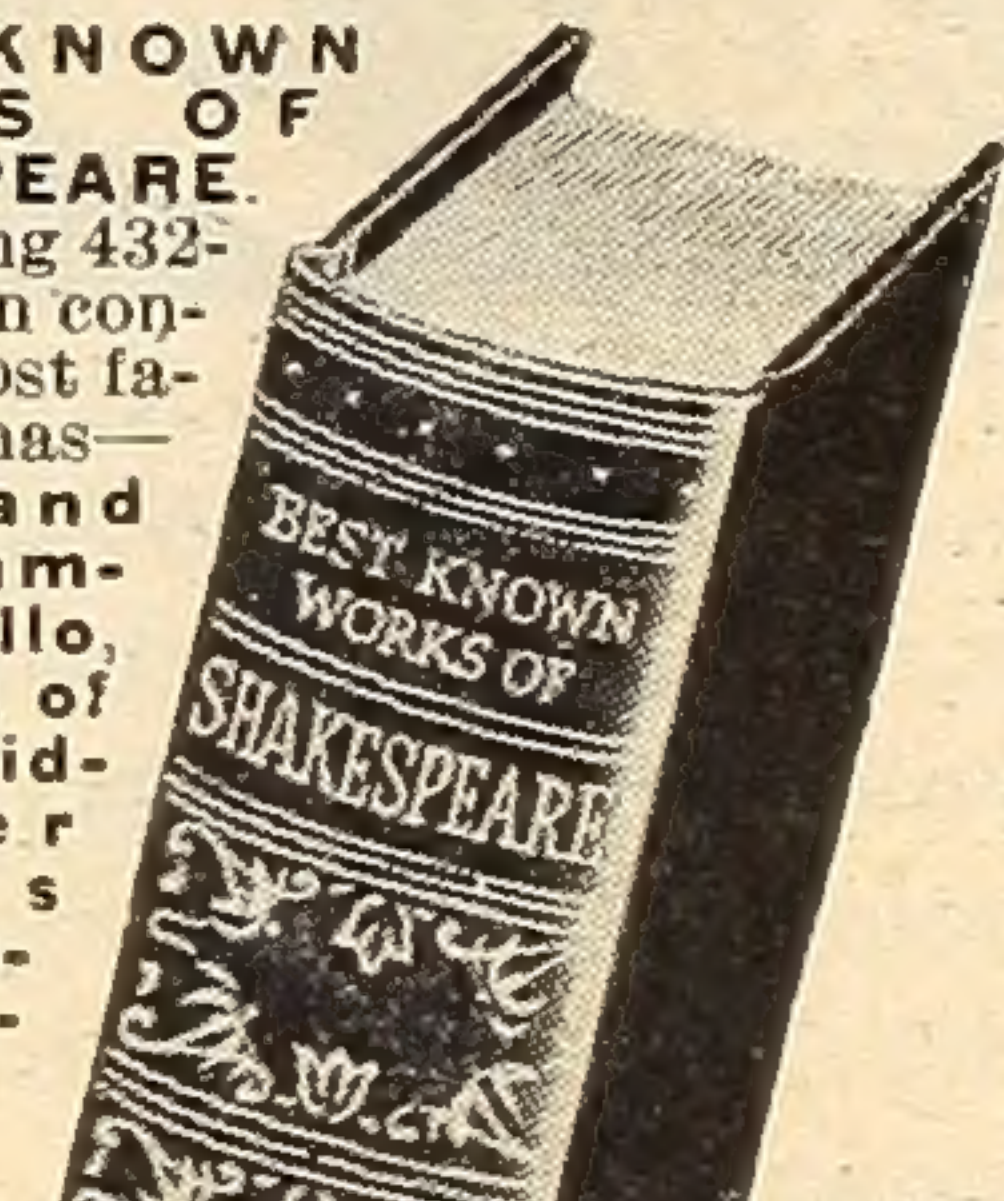
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